BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

September 2005–December 2005

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Claudia Adriana Badillo
Piano

Student of
Marlene Bachelder

Required for
Bachelor of Music Degree
with an Emphasis in Performance.

7:30 p.m.
1 September 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

French Suite No. 4 in E-flat Major, BWV 815 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Gavotte
- Air
- Gigue

Sonata No. 13 in E-flat Major, op. 27, no. 1 — Ludwig van Beethoven (1770–1827)
- Andante—Allegro—Andante—Allegro molto e vivace
- Adagio con espressione
- Allegro vivace

Nocturne in C Minor, op. 48, no. 1
Polonaise in C Minor, op. 40, no. 2 — Fryderyk Franciszek Chopin (1810–1849)

Twelve American Preludes — Alberto Ginastera (1916–1983)
- Octaves
- Tribute to Juan José Castro
- Tribute to Roberto Garcia Morillo

This musical event is the first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

American Piano Duo

Jeffrey Shumway
Del Parkinson

7:30 p.m.
2 September 2005
Madsen Recital Hall
Harris Fine Arts Center

Camille Saint-Saëns wrote four symphonic poems. *Danse macabre,* the third and best known, emerged in both an orchestral and a two-piano version in 1874. This weird and eerie waltz was inspired by a poem of Henri Cazalis that in turn is based on an ancient myth about the revels of ghosts on the night of All Souls' Day. In a graveyard at midnight Death begins the nocturnal goings-on by striking a tombstone with his heel twelve times. The witching hour having sounded, the call to the dance is given by the shrill notes of Death playing a fiddle whose highest string is tuned a half step flat. This summons brings forth the dead for a spectral waltz—brisk, jerky rhythms set the pace for the rigid and mechanical dancing of the skeletons. A second theme, more flowing and lyrical, emerges and eventually joins hands with the main theme. A faint hint is heard of the *Dies irae* theme from the requiem mass for the dead. The two main themes merge as the pace quickens feverishly. The frenzied dancing is at its height when suddenly is heard the crowing of a cock, heralding the arrival of dawn. This signal breaks the spell, and to the vanishing strains of Death's tune, the dancers scatter hurriedly to their abodes.

Robert Schumann composed this melodious "Etude in the Form of a Canon" in 1845. It is taken from a group of six *Studien fur den Pedal-Flugel* which were written for a piano with a pedal keyboard similar to that of an organ. He had first become acquainted with this instrument while he was teaching at the Leipzig Conservatory, where it had been installed for the benefit of the organ students. He was so impressed by its possibilities that he had a pedal attachment put on his own piano, and subsequently wrote two sets of compositions for it. Since the instrument became obsolete, Claude Debussy transcribed this canon for two pianos, preserving with remarkable fidelity Schumann's style to the exclusion of Debussy's own stylistic devices.

George Gershwin's *Porgy and Bess* is a drama of love and violence among the inhabitants of Catfish Row ("a former mansion of the aristocracy, now a Negro tenement") on the Charleston, South Carolina, waterfront. The novel by DuBose Heyward, a native of that seaport, appeared in 1925. Two years after its publication, the author and his wife turned the story into a successful play. Although Gershwin first proposed collaborating on a "folk opera" as early as 1926, he delayed the project for seven years while he churned out ten musicals and refined his composition and orchestration skills. Once he started the opera in late 1933, he worked on it feverishly for nearly two years until its premiere in Boston on 30 September 1935. Already influenced by the music of Harlem's clubs, he moved out of his sumptuous upper Manhattan apartment and rented a waterfront cabin near Charleston to drink in the physical and musical atmosphere of Catfish Row. From there Gershwin visited Carolina churches, homes, nightclubs, and prayer meetings, soaking up everything in search of inspiration for his music. Heyward continued working on the libretto, but eventually George's brother

PROGRAM

Danse macabre, op. 40 — Camille Saint-Saëns (1835–1921)

Etude in the Form of a Canon, op. 56, no. 4
Transcribed by Claude Debussy — Robert Schumann (1862–1918)

Fantasy on George Gershwin's *Porgy and Bess* — Percy Grainger (1882–1961)

PAUSE

Rondo, op. 73 — Fryderyk Franciszek Chopin (1810–1849)

Toccata, op. 2 — Henryk Górecki (b. 1933)

Scaramouche — Darius Milhaud (1892–1974)
- Vif
- Modéré
- Brazileira

Ira was enlisted as co-lyricist. In an amalgamation of jazz and the classical, plus his personal experience on Catfish Row, Gershwin evokes a depth of feeling ranging from heartbreak and pathos to passion and exaltation. Perhaps the seven-year delay allowed him to tap into the musical maturity needed to produce the benchmark in American.

Fryderyk Franciszek Chopin initially conceived his "Rondo" for piano solo, but at the age of nineteen rewrote it for two pianos. This expression of the young composer breathes a freshness, an almost naïve quality. Filled with the wistfulness and melancholic charm of his youth, a period untouched as yet by the bitterness and disillusionment of his later years, this piece is permeated with delicate grace and melodic beauty. Polish rhythms, expressive rubato, and enchanting modulations abound, while each entrance of the captivating main theme brings with it a refreshing interlude of unmistakable elegance. From its improvisational and expectant opening to the grand finish, it strides freely from moods of idyllic lyricism to brilliantly effective bravura passages.

Henryk Górecki was born in 1933 in Poland, where he still lives with his wife Jadwiga and their two grown children in Katowice, an industrial city 185 miles southwest of Warsaw. He surged to fame through his Symphony No. 3, "Symphony of Sorrowful Songs," which topped the classical charts in the USA and Britain, and amazingly rose as high as no. six on the British pop charts as well. His two-piano "Toccata" is an early work, dating from 1955. Its incessant motoric motion builds to an exciting and imposing climax.

Darius Milhaud's "Scaramouche," written in 1937, is an enduring favorite in the two-piano repertoire. "Scarmouche" is one of the iconic characters in the Punch and Judy puppet shows (a performance art with roots in Italian commedia dell'arte). He has an extendable neck and is the owner of The Dog, another stock character. The first movement, which abounds in polytonality and polyrhythms, is full of gaiety and humor and projects the atmosphere of the theatre or the ballet. The second movement is in the mood of a gentle cradlesong. The third movement is based on the samba, a popular Brazilian dance rhythm of African origin that impressed Milhaud during his World War I years in Brazil.

This musical event is the second performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Irene Peery-Fox and Christie Peery-Skousen

Duo Piano

7:30 p.m.
8 September 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata No. 1 in B-flat Minor — Muzio Clementi (1752–1832)
- Allegro assai
- Larghetto espressivo
- Presto

La valse — Maurice Ravel (1875–1937)

Suite No. 1 in C Major, op. 15 — Anton Stepanovich Arensky (1861–1906)
- Valse

Suite No. 2, op. 17 — Serge Rachmaninoff (1873–1943)
- Introduction: Alla marcia
- Valse: Presto
- Romance: Andantino
- Tarantelle: Presto

This musical event is the third performance sponsored by
Brigham Young University's School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sharon Meilstrup

Violoncello

Student of Julie Bevan

Assisted by
Jonathan Bowman, *piano*
Karin Meilstrup, *piano*

Required for bachelor of music degree
with an emphasis in performance.

7:30 p.m.
17 September 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Toccata — Girolamo Frescobaldi (1583–1644), Arr. Gaspar Cassadó

Sonata for Violoncello and Piano in A Major, op. 69 — Ludwig van Beethoven (1770–1827)
- Allegro ma non tanto
- Scherzo: Allegro molto
- Adagio cantabile—Allegro vivace

Rondo in G Minor, op. 94 — Antonin Dvořák (1841–1904)
Silent Woods, op. 68, no. 5

Sonata for Violoncello and Piano — Claude Debussy (1862–1918)
- Prologue
- Sérénade et finale

This musical event is the fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Faculty Artists
Christian Smith
Bassoon

Jeffrey Shumway
Piano

Assisted by
Scott Holden, *piano*
Geralyn Giovannetti, *oboe*

7:30 p.m.
20 September 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata (1951) — Alvin Etler (1913–1973)
- Moderately slow
- Fast
- Slow
- Fast

Sonata (1981) — John Steinmetz (b. 1951)
- Prelude
- Browning
- Lament

INTERMISSION

Summer Serenade (1989) — Peter Schickele (b. 1935)
- Dreams
- Games
- Songs and Dances

The Wildflower Trio for Oboe, Bassoon, and Piano (2004) — Jenni Brandon (b. 1977)
- Wildflowers
- Wild Rose and Butterfly
- The Hummingbird
- Indian Paintbrush
- Summer Garden

This musical event is the fifth performance sponsored by the
BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jonathan Bowman
Piano

Student of Scott Holden

Required for bachelor of music degree
with an emphasis in performance.

5:30 p.m.
24 September 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Scherzo No. 3 in C-sharp Minor, op. 39 — Fryderyk Franciszek Chopin (1810–1849)

Sonata in C Major, op. 53, "Waldstein" — Ludwig van Beethoven (1770–1827)
- Allegro con brio
- Introduzione: Adagio molto
- Rondo: Allegretto moderato

INTERMISSION

Etude, op. 65, no. 3 — Aleksandr Nikolayevich Skryabin (1871–1915)

Sonata No. 4 in C-sharp Major, op. 30
- Andante
- Prestissimo volando

Quatre Mazurkas, op. 67 — Fryderyk Franciszek Chopin
- G Major
- G Minor
- C Major
- A Minor

Schatz-Walzer, op. 418, "Treasure Waltz," — Johann Strauss Jr. (1825–1899)
(Transcribed for solo piano by Erno Dohnanyi)

This musical event is the seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Bryson Mortensen
Baritone

Student of
Anna Mooy-Braithwaite

Assisted by Carric Smolnik, *piano*

Required for bachelor of music degree
with an emphasis in performance.

7:30 p.m.
24 September 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Honor and Arms, from *Samson* Dank sei Dir, Herr	George Frideric Handel (1685–1759)
From *Winterreise,* D. 911 Die Wetterfahne Gefrorne Tränen Erstarrung Der Lindenbaum	Franz Schubert (1797–1828)
Bella siccome un angelo, from *Don Pasquale*	Gaetano Donizetti (1797–1848)
Lydia Nell Sylvie	Gabriel Fauré (1845–1924)
Let us garlands bring Come away, come away, death Who is Silvia? Fear no more the heat o' the sun O Mistress Mine It was a lover and his lass	Gerald Finzi (1901–1956)
Some Enchanted Evening, from *South Pacific* It Might as Well be Spring, from *State Fair* If I Loved You, from *Carousel* You'll Never Walk Alone, from *Carousel*	Richard Rodgers (1902–1979)

This musical event is the sixth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Bryson Mortensen
Baritone

Student of
Anna Mooy-Braithwaite

Assisted by Carric Smolnik, *piano*

Required for bachelor of music degree
with an emphasis in performance.

7:30 p.m.
24 September 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Honor and Arms, from *Samson* — George Frideric Handel (1685–1759)
Dank sei Dir, Herr

From *Winterreise*, D. 911 — Franz Schubert (1797–1828)
- Die Wetterfahne
- Gefrorne Tränen
- Erstarrung
- Der Lindenbaum

Bella siccome un angelo, from *Don Pasquale* — Gaetano Donizetti (1797–1848)

Sylvie — Gabriel Fauré (1845–1924)
Lydia
Nell

Let us garlands bring — Gerald Finzi (1901–1956)
- Come away, come away, death
- Who is Silvia?
- Fear no more the heat o' the sun
- O Mistress Mine
- It was a lover and his lass

Some Enchanted Evening, from *South Pacific* — Richard Rodgers (1902–1979)
It Might as Well be Spring, from *State Fair*
If I Loved You, from *Carousel*
You'll Never Walk Alone, from *Carousel*

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BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Showcase

BYU Jazz Ensemble
Combo Latino
BYU Jazz Voices
Jazz Legacy Dixieland Band
Synthesis

7:30 p.m.
27 September 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Intimacy of the Blues	Billy Strayhorn Arr. Tommy Newsom
Lush Life	Billy Strayhorn Arr. Phil Wilson
Funky Cha-Cha	Arturo Sandoval Arr. Richard Eddy Arturo Sandoval

BYU Jazz Ensemble
Mark Ammons, *director*

Pacifico	Humberto Ramirez
Slow Visor	Eddie Palmieri

Combo Latino
Jay Lawrence, *director*

Stolen Moments	Oliver Nelson Arr. Randy Crenshaw
Georgia on My Mind	Hoagy Carmichael Arr. Gene Puerling
Só Danço Samba	Antonio Carlos Jobim Arr. Michele Weir

BYU Jazz Voices
Kelly Eisenhour, *director*

Basin Street Blues	Clarence Williams Spencer Williams
Way Down Yonder in New Orleans	Henry Creamer J. Turner Layton
West End Blues	Joe "King" Oliver

Jazz Legacy Dixieland Band
Steve Call, *director*

5 1/2 Weeks	T. Nash
Yesterday	Arr. Bill Holman
I Don't Know Why	Regan Brough

Synthesis
Ray Smith, *director*

BYU Jazz Ensemble

Saxes	Trumpets	Trombones	Rhythm
Mike Tobian	Curtis Park	Alex Crandall	Jeremy Bowen
Rachelle Reid	Spencer Whallin	Danielle Rasmussen	Jay Butler
Blake Wilkins	Dale Rex	Dustin Fuller	Daniel Smith
Darren Smith	Traci Durland	Matt Johnson	Jed Blodgett
Roger Brough		Jacob Blood	

Combo Latino

Sean Hess, *trumpet*
Brent Arnold, *trombone*
Chris Wilson, *saxophone*
Zachary Veers, *percussion*
David Lemke, *bass*
Jared Collette, *piano*
Andrew Ferguson, *guitar*
Matt Nielsen, *percussion*

BYU Jazz Voices

Soprano	Alto	Tenor	Bass
Heather Low	Shelby Pouliot	Garin Fuhriman	Isaac Calvert
Laurie Jane Frost	Meegan Small	Brad McOmber	Jon Pinney
Amanda Cockriel	Autumn Lorimer	Tim Huntsman	James Jones
Amberly Larsen	Hayley Singley		Benton Paul

Brian Hall, *piano*
Ryan Crandall, *bass*
Zach Vehrs, *drums*

Jazz Legacy Dixieland Band

Michael Whatcott, *clarinet*
Brent Arnold, *trombone*
Christian Davis, *banjo*
Randy Lee, *trumpet*
Jacob Jones, *piano*
Justin Jesse, *tuba*

Synthesis

Saxes	Trumpets	Trombones	Rhythm
Peter Reschke	Jared Hearld	Adam Bean	Regan Brough
Chad Ostermiller	Randy Lee	Wayne Sandholtz	Brian Hall
Curtis Woodbury	Julie Ellison	Rich Reid	Kristen Bromley
Chris Wilson	Sean Hess	Jay Roberts	Mitch Lee
Conrad Allen	Anthony Phan		

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Instrumental Showcase

Symphonic Band
Symphony Orchestra
Wind Symphony
Philharmonic Orchestra

7:30 p.m.
28 September 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Salvation Is Created — Pavel Chesnokov (1877–1944), Arr. Bruce Houseknecht

Suite of Old American Dances — Robert Russel Bennett (1894–1981)
- Cakewalk

Four Scottish Dances — Malcolm Arnold (b. 1921)
- Pesante
- Vivace

Symphonic Band
Donald Peterson, *conductor*

Overture to *Der Zigeunerbaron* — Johann Strauss Jr. (1825–1899)

Pavane — Gabriel Fauré (1845–1924)

Buckaroo Holiday, from *Rodeo* — Aaron Copland (1900–1990)

Symphony Orchestra
Eric Hansen, *conductor*

INTERMISSION

Radio Waves (Edited by Timothy Rhea) — Fred Jewell (1875–1936)

La procesión del Rocio, op. 9 — Joaquín Turina (1882–1949), Arr. Alfred Reed

Prelude and Dance, op. 76 — Paul Creston (1906–1985)

Wind Symphony
David Blackinton, *conductor*

Medea's Meditation and Dance of Vengeance, op. 23a — Samuel Barber (1910–1981)

Philharmonic Orchestra
Kory Katseanes, *conductor*

Upcoming Events

Wind Symphony and Symphonic Band
5 October, 29 November
7:30 P. M., de Jong Concert Hall
$9 ($3 off with student ID)

Philharmonic Orchestra
11 October
7:30 P. M., de Jong Concert Hall
$9 ($3 off with student ID)

Marching Band
15 November
7:30 P. M., de Jong Concert Hall
FREE

Joseph Smith Bicentennial Concert
Combined BYU Choirs and Philharmonic Orchestra
18 November
7:30 P. M., de Jong Concert Hall
$9 ($3 off with student ID)

University Orchestra and University Strings
6 December
7:30 P. M., de Jong Concert Hall
FREE

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Choral Showcase

Women's Chorus
Concert Choir
BYU Singers
Men's Chorus

7:30 p.m.
29–30 September 2005
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Gloria, from Kyrie/Gloria — Agneta Sköld (b. 1947)

Things That Never Die — Lee Dengler (b. 1949)

Song of Ezekiel — Michael Torke (b. 1961)

Women's Chorus
Jean Applonie, *conductor*

Gloria, from *Missa brevis* — Sir Richard Rodney Bennett (b. 1936)

A Prayer of the Middle Ages — Howard Hanson (1896–1981)

Ain't-a That Good News — African-American Spiritual
Arr. Mark Hayes

Concert Choir
Rosalind Hall, *conductor*

Inward Stillness — Lane Johnson (b. 1958)

Nachtwache I, op. 104, no. 1 — Johannes Brahms (1833–1897)

Soft music of my heart, awakened by the breath of love, whisper to the ear that opens to you, or the loving heart. And if none should open, let a night wind bear you, sighing, back into mine.

Psalm 119 — Robert Beaser (b. 1954)

BYU Singers
Ronald Staheli, *conductor*

Gloria, op. 52 — William Mathias (1934–1992)

Dálvi duoddar luohti (Lapland chant) — Seppo Paakkkunain (b. 1943)

Sing Out, My Soul — Mark Hayes (b. 1953)

Men's Chorus
Rosalind Hall, *conductor*

For Such a Time as This — Ralph M. Johnson (b. 1955)

Group Sing

The Singing Heart — Bob Chilcott (b. 1955)

High on the Mountain Top — Ebenezer Beesley (1840–1906)
Arr. Robert Cundick

Combined Choirs

Please leave your music at the door as you leave tonight.

Upcoming Choral Events

Joseph Smith Bicentennial Concert

Barlow Endowment for Music Composition

Featuring the premiere of four works by Robert Cundick for the BYU Singers, Mack Wilberg for the Concert Choir, Murray Boren for the BYU Wind Symphony, and Stephen Jones for the BYU Philharmonic Orchestra to celebrate the bicentennial of the birth of Prophet Joseph Smith.

Friday, November 18, 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or student ID)

BYU Singers and Concert Choir

Ronald Staheli, *conductor*
Rosalind Hall, *conductor*

Friday–Saturday, October 14–15, 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or student ID)

Men's Chorus and Women's Chorus

Rosalind Hall, *conductor*
Jean Applonie, *conductor*

Thursday–Friday, November 10–11, 7:30 p.m.
Provo Tabernacle
$9 ($3 off with BYU or student ID)

Celebration of Christmas
Combined Choirs and Philharmonic Orchestra

Friday–Saturday, December 2–3, 7:30 p.m.
Saturday matinee December 3, 3:00 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or sudent ID)

Fine Arts Ticket Offce, 422-4322
performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphonic Band
Don Peterson, *conductor*

Wind Symphony
David Blackinton, *conductor*

7:30 P. M.
5 October 2005
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

On the Quarter Deck — Harry Alford

Praetorius Suite: Dances from *Terpischore* (1612) — Michael Praetorius (1571–1621)
- Courante
- Spagnoletta
- Gavotte
- Volte

Arr. Jan Bach

Salvation Is Created — Pavel Chesnokov (1877–1944)
Arr. Bruce Houseknecht

Four Scottish Dances — Sir Malcolm Arnold (b. 1921)
- Pesante
- Vivace
- Allegretto
- Con Brio

Arr. John P. Paynter

Symphonic Band
Don L. Peterson, *Conductor*

Radio Waves (Edited by Timothy Rhea) — Fred Jewell (1875–1936)

La procesión del Rocio, op. 9 — Joaquín Turina (1882–1949)
Arr. Alfred Reed

Morceau Symphonique for Trombone and Orchestra, op. 88 — Alexandre Guilmant (1837–1911)
Arr. Wesley Shepard

Will Kimball, *trombone*

Entry March of the Boyars (Edited by Frederick Fennell) — Johan Halvorsen (1864–1935)

Noisy Wheels of Joy — Eric Whitacre

Prelude and Dance, op. 76 — Paul Creston (1906–1985)

Wind Symphony
David Blackinton, *conductor*

Symphonic Band Fall 2005
Don Peterson, *conductor*

Piccolo
Erin Brooksby

Flute
Heather Haddock*
Annie Elmer
Amy Hill
Rebecca Nelson
Rachel Woodfield
Melanie Mencink
Hillary Smith
Erica Harper

Clarinet
Michael Whatcott*
Allison Simmons,
E-flat clarinet
Sarah Grace Madsen
Brittaney Openshaw
Janelle Kane
Stephanie Ramsey
Ariel Wootan
Eric Baker
Devon Dyer
Kristi Barney
Amanda Cahoon
Richard Leake
Rachelle Reid
Eric McDonald
Blake Wilkins

Bass Clarinet
Jennifer Rasmussen*
Erin Cameron
Amy Hurt
Ginger Grawe

Oboe/English Horn
Briana Wright*
Amberlee Truman
Morgan Busch
Monica Sophie Steig

Bassoon
Daniel Read*
Diane Asay
Abby Anderson
Marshall Roedel

Saxophone
Tanya Mitchell*
Peter Reschke
Mark Christenson
Bryant Smith

Tenor Saxophone
Ellen Magleby

Baritone Saxophone
Brittany Taufer

Horn
Paul Johnson*
Claire Barker
Tiffany Paulson
Melissa Nielsen
Christie Henrichsen
Emily Bier
Shane Brunsheen
James Cavan
Weston Rowley
Renee Barlow

Cornet
Jonathan McClung*
Mat Foley
A. Taylor Kelley
Brian Parker
Tyler Rencher
Vincent James
Anthony Phan
Rachel Madsen
Gideon Burrows
Sam Christensen
Jeremy Bird

Trombone
Sam Yamamoto*
Danielle Rasmussen
Chris Brown
Dustin Fuller
Dustin Grady
Matt Johnson
Patience Christenson
Don McGuire
Jonathan Davis

Tuba
Savannah Wheeler
Lane Johnson
Peter Werner
Scott Gemmell
James Stockton

Euphonium
Robert Lacey*
Brek Mangelson
Charnae Stead
Jacob Jones
Jeff Godsell

Percussion
Cassidy Meldrum*
Chris Nelson
Richard Stubbs
Melanie Shawcroft
Sean Edwards

* principal

WIND SYMPHONY FALL 2005
David Blackinton, *conductor*

Flute
Kacey Ableman
Sherry Lowry
Marti Thomson

Piccolo
Meleece Cheal

Oboe
Adele Blackham
Jami Frogley

English Horn
Lizzy Nelson

Clarinet
Bryn Huntington
Mandy Goodfellow
Dane Skabelund
Stephanie Allred
Roger Brough
Lisa Larsen
Peter Shirts
Ruth Anthony
Hollie Grey

Bass Clarinet
Jarom Coleman
Lauran Lloyd

Contrabass Clarinet
Sara Conger

Bassoon
Erin Tippets
Darcy Whetten

Alto Saxophone
Megan Fisher
Chad Ostermiller

Tenor Saxophone
Chris Wilson

Baritone Saxophone
Rick Nobbe

Horn
Jonathan Johnson
Steven Newbold
Maurico Paez
Kenji Hood
Catherine Bennion

Cornet
Jared Hearld
Michelle Mingledorff
Erin Cox
Julie Ellison

Trumpet
Kurt Peregrine
Matt Winterton

Trombone
Michelle Flowers
Kevin Stephenson
Zac Crawford
Jay Roberts

Tuba
Aaron Southerland
Tawna Hadfield

Euphonium
Joe Belliston
Shizuka Matsuzaki

Percussion
Jenne West
Matt Nielsen
Mike Peck
Nate Young
Matthew Peterson

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The Joseph Sonnets

Poetry by Sally Taylor
Music by Murray Boren

7:30 p.m.
6 October 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

The Joseph Sonnets — Murray Boren (b. 1950)

I. The Vision of Joseph Smith Sr.—1810
II. Joseph's First Brush with Death—abt. 1812
III. The First Vision
IV. The Sacred Book
V. Emma, Remember
VI. Liberty Jail
VII. Stephen Markham, Joseph's Bodyguard

Susan Alexander-Boren, *soprano*
Michael Turnblom, *baritone*
Monte Belknap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan, *cello*
Eric Hansen, *double bass*
April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*
Ronald Brough, *percussion*
Scott Holden, *piano*
Cathrine Knoles, *harp*
Brandon Matthews, *conductor*

Upcoming Events

The Book of Gold

world premiere

The adventures of saints and scoundrels, love and death, treachery and miracles surrounding the publication of the Book of Mormon are brought to life in this new opera, based on original documents and never-before published historical records from the events of 1827–1830. Guest artists* from the Metropolitan Opera, Ariel Bybee and Jennifer Welch-Babidge, and Darrell Babidge perform with BYU students in a bicentennial celebration of the birth of the prophet Joseph Smith. Funded in part by the Laycock Center for Collaboration in the Arts in the College of Fine Arts and Communications.

4*, 5, 9, 10*, 11, 12* November
7:30 P. M., de Jong Concert Hall
$14 ($4 off with student ID);
Dress rehearsals 2*–3 November
All seats $5, balcony only

FREE lecture/ demonstration on *The Book of Gold*, Thursday, October 27, 11 a.m., Pardoe Theatre, HFAC.

Joseph Smith Bicentennial Concert

Barlow Endowment Commissions
Combined BYU choirs and
Philharmonic Orchestra

Featuring four new works commissioned in celebration of the bicentennial of the prophet Joseph Smith's birth by the Barlow Endowment for Music Composition at BYU, including pieces by Robert Cundick for the BYU Singers, Mack Wilberg for the Concert Choir, Murray Boren for the BYU Wind Symphony, and Stephen Jones for the BYU Philharmonic Orchestra.

Friday, November 18, 7:30 p.m.
de Jong Concert Hall
$9 ($3 off with BYU or student ID)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

J. Arden Hopkin
Baritone

Pilgrimage

Faculty Artist Recital

Assisted by
Robin Hancock, *piano*

7:30 p.m.
7 October 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

We Sing to Him — Henry Purcell (1659–1695)

Praise to the Lord — Arr. Dan Carter

Selections from *Hermit Songs* — Samuel Barber (1910–1981)

- At Saint Patrick's Purgatory
- Heavenly Banquet
- The Crucifixion
- The Monk and His Cat
- The Praises of God
- The Desire for Hermitage

Selections from *Pilgrimage* — Carlisle Floyd (b. 1926)

- Man that is born of a woman (Job 14)
- O Lord, Thou hast searched me (Psalm 139)
- For I am persuaded (Romans 8)

INTERMISSION

Two Poems by Hannah Szenesh — Max Helfman (1901–1963)

- Kol Kara
  - A voice called, and I went, intending not to fall. But at the crossroads,
  - I put my ear to the cold, white snow and wept, for I had lost something.
- Ashrey Ha-gafrur
  - Blessed is the match that is consumed in the flame.
  - Blessed is the flame that burns in the heart.
  - Blessed is the heart that for honor's sake stops its beating . . .
  - Blessed is the match that is consumed in the flame.

Set Me as a Seal upon Thy Heart

I Stood on de Ribber ob Jerdon — Arr. H. T. Burleigh
Wade in de Water
Deep River
O Wasn't Dat a Wide Ribber
Didn' It Rain

Nocturne, from *The Pilgrim's Progress* — Ralph Vaughan Williams (1872–1958)

Wondrous Love — David Fletcher (b. 1958)

This musical event is the twelfth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Marti Marie Castle-Warr
Soprano

Songs of Children and Heaven

Guest Artist Recital

Assisted by
Larry Blackburn, *piano*
Amy Baron
Erin Gardner
Charity Wardell

3:45 p.m.
8 October 2005
Auditorium
Museum of Art

PROGRAM

Fun and Games

Hans und Grethe	Gustav Mahler (1860–1911)
Souric et Mouric	Francis Poulenc (1899–1963)
Genius Child	Ricky Ian Gordon (b. 1956)

Dreams and Memories

Ich atmet einen linden Duft	Gustav Mahler
Ce doux petit visage	Francis Poulenc
To Be Somebody	Ricky Ian Gordon

Pain and Suffering

La petite servante	Francis Poulenc
Kid in the Park	Ricky Ian Gordon
Senza mamma, from *Suor Angelica*	Giacomo Puccini (1858–1924)

Joy and Thanksgiving

Um Mitternacht	Gustav Mahler
Joy	Ricky Ian Gordon
I Have Not Seen, Yet I Believe	Sally DeFord (b. 1956)

Hans und Grethe
Ring-around-a-rosy! Whoever is merry,
let him join in! Whoever has cares,
let him leave them at home! Whoever
kisses a dear sweetheart, How happy is he!

Oh, Hänschen you have none! Then look
for one! A dear sweetheart is something
grand! High-ho! High-ho!

Ring-around-a-rosy! Oh, Gretchen, why
do you stand so alone? Yet you are peeping
over at Hänselein!? And May is so green?
And the breezes, they blow! Oh, look at
stupid Hans! How he is running to the
dance! He searched for a sweetheart, High-
ho! He found her! High-ho! High-ho!
High-ho! High-ho! Ring-around-a-rosy!
Around-a-rosy! Around-a-rosy! A-rosy!

Souric and Mouric
Souric and Mouric, white rat and black
mouse, came to the cupboard to teach the
spider how to weave a beautiful sheet
of web on the loom.

Send it to Paris, to Quimper, to Nantes—
it will sell well! Save your pennies and
buy a field, with apple trees for the season
and three fine cows, and a bull for stud.

Sing, treefrogs, for night is coming.
We hear them clearly at night, toads and
frogs. Listen, my blackbird and my talk-
ing magpie. Listen all the day long,
and you will learn to sing.

Genius Child
This is a song for the genius child Sing it
softly for the song is wild Sing it softly as
ever you can Lest the song get out of hand!

Nobody loves a genius child Can you love
an eagle, tame or wild? Wild or tame,
can you love a monster of frightening name?

Nobody loves a genius child Kill him!
And let the song run wild!

Ich atmet einen linden Duft
I breathed a gentle fragrance! In the room
stood a sprig of linden, a gift from a dear
hand. How lovely was the fragrance of linden!
That twig of linden you broke off so gently!
Softly I breathe in the fragrance of linden,
the gentle fragrance of love.

Ce doux petit visage
Only this soft, little face Only this soft,
little bird on the remote pier where the
children fade at the exit of winter when the
clouds begin to burn away as always when
the air is colored fresh Only this youth
which fled before life

To Be Somebody
Little girl, little girl Dreaming of a baby
grand piano Not knowing there's a Steinway
Bigger, bigger, bigger! Dreaming of a baby
grand to play That stretches paddle-tailed
across the floor Not standing upright like a
bad boy in the corner, But sending music
up and down the stair and out the door to
confound even who might be passing. . . Oh!

Little boy dreaming of the boxing gloves
Joe Louis wore the gloves that sent two
dozen men to the floor. Knock out! Bam!
Bop! Mop!

There's always room, they say, at the top!

La petite servante
Preserve us from fire and lightning. Light-
ning runs like a bird. If the Lord drives it,
blessed be the damage. If the Devil drives
it, drive him out of here at a trot.

Preserve us from sores and pimples, plague
and leprosy. If you have sent them to me
for a penance, Lord, leave them with me,
thank you. If the Devil drives it, drive him
out of here at a trot.

Goiter, goiter, jump out of your bed, leave
my neck and my head! St. Elmo's fire,
St. Vitus' dance, if it's the Devil who drives
you, God, drive him away from here.

Make me grow up fast and give me a good
husband who isn't too much of a drunkard
and doesn't beat me every night.

Kid in the Park
Lonely little question mark On a bench in the park See the people passing by See the airplanes in the sky See the birds flying home before dark

Home's just around the corner there
But not really anywhere.

Senza mamma
Suor Angelica, a daughter of a noble Florentine family, has become a nun because she bore a child born out of wedlock. After she finds out from her cruel aunt that her child has died while she has been in the nunnery, Angelica laments her baby's death, saying that without a mother, he never had a chance to live. Wanting to die to be with her child, she has a vision of the Virgin Mary, which she takes as a sign that she can go to him. Because of her skill as an herbalist, she decides to mix a potion of poison to commit suicide, but realizes too late that by doing so, she has doomed herself to be forever separated from her child.

Um Mitternacht
At midnight I awoke and gazed up to heaven; No star in the swarm of stars did smile down at me at midnight.

At midnight I projected my thoughts out past the dark barriers. No thought of light brought me comfort at midnight.

At midnight I paid close attention to the beating of my heart; One single pulse of agony flared up at midnight.

At midnight I fought the battle, Oh Mankind, of your suffering; I could not decide it with my strength at midnight.

At midnight I surrendered my strength into your hands! Lord! over death and life You keep watch at midnight!

Joy
I went to look for joy Slim, dancing joy
Gay, laughing joy Bright eyed joy
And I found her Driving the butcher's cart
In the arms of the butcher boy
Such company as keeps this young nymph joy!

I Have Not Seen, Yet I Believe
They heard his voice; they saw his face
The promised Savior come to earth in days long past. They saw him heal the sick and cause the lame to stand They watched as wind and waves were stilled at his command And though I did not see him calm the raging seas, His hand has calmed my troubled heart And I believe.

They heard his voice; they saw his face.
They heard his teachings of forgiveness, love, and faith He blessed their little ones; he taught them how to pray; He fed the multitudes who hungered by the way And though I did not taste the bread he bade them eat His word is manna to my soul
And I believe.

They saw him scourged and mocked to scorn. They heard the angry crowd, they saw him crowned with thorns They watched him bend beneath our burden in the streets. They saw the bitter nails that pierced his hands and feet And though I was not there to watch with them at Calvary My spirit weeps, I have not seen, Yet I believe.

They heard his voice; they saw his face
The risen Jesus, crowned with vict'ry o'er the grave. And though I did not see his triumph over death Though I did not see him draw immortal breath I know he lived and died and lived again for me. My faith is sure. I have not seen, Yet I believe.

This musical event is the fourteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Group for New Music

Group for Experimental Music

Christian Asplund, *director*

7:30 p.m.
8 October 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Knee Play 2 from *Einstein on the Beach* (1975) — Philip Glass (b. 1937)

John Kovalenko, *violin*

Rain Tree Sketch II (Ame no ki sobyō II) 'In memoriam Olivier Messiaen' (1992) — Tōru Takemitsu (1930–1996)

Jennifer Swendsen, *piano*

Time and Speech Series (2003) — Christian Asplund (b. 1964)

Group for Experimental Music

Intermission

Maknongan for Tuba (1976) — Giacinto Scelsi (1905–1988)

Joseph Jensen, *tuba*

Excerpts from *Sunset with Pink Pastoral* (2005) — Christian Asplund

Margot Murdoch, *soprano*
Ellinor Bergqvist, *soprano*
John Kovalenko, *violin*
Steven Liening, *contrabass*
Christian Asplund, *piano*

Group for Experimental Music

Ellinor Bergqvist
Joseph Jensen
Steven Liening
Ryan Moore
Mathias Munch
Brandon Skinner
Lenore Skinner
Daniel Smith

This musical event is the fifteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
11 October 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Le carnaval romain (Roman Carnival), op. 9 — Hector Berlioz (1803–1869)

Brandon Matthews, *conductor*
In partial fulfillment of the requirements for a master of music degree in orchestral conducting.

A New England Pastorale Sketch (2005 edition by Thomas L. Durham) — George H. Durham (1883–1974), Arr. Lowell M. Durham

Medea's Meditation and Dance of Vengeance, op. 23a — Samuel Barber (1910–1981)

Intermission

Pictures at an Exhibition (1874) — Modest Petrovich Musorgsky (1839–1881), Arr. Maurice Ravel

- Promenade
- Gnomus
- Promenade
- Il Vecchio Castello (The Old Castle)
- Promenade
- Tuileries
- Bydlo
- Promenade
- Ballet des Poussins dans leurs Coques (Ballet of Chicks in Their Shells)
- Samuel Goldenberg and Schmuyle
- Limoges—Le Marché (Limoge—The Market Place)
- Catacombae—Sepulchrum Romanum (Catacombs—Roman Sepulcher)
- Cum Mortuis in Lingua Mortua (Speaking to the Dead in a Dead Tongue)
- La Cabane sur des Pattes de Poule (The Hut on Fowles Legs)
- La Grande Porte de Kiev (The Great Gate of Kiev)

Philharmonic Orchestra Fall 2005

Kory Katseanes, *conductor*

Violin I
Ben Chan
Aaron Ashton
Tamra Davis
Sara Mangum
Tony Perez
Carrie Rosevear
Mary Julia Wilson
Lynda James
Abby Hill
Gillian Campbell
Sara Black
Lisa Badal
John Kovalenko
Julie Beistline
Sara Johansen
Curtis Woodbury
Melanie Hogg
Emily Orton

Violin II
Mindy Davis
Cari Green
Heather Chan
Gary Parente
Saralyn Workman
Jessica Jenson
Jennifer Laker
Say Jay Hynes
Kaitlin Nelson
Ashley Boulter
Bonnie Frazier
Kathryn Duqué
Jessica Olsen
Jared Starr
Jamie Thornton
Amy Roesler
Mariah Wilson

Viola
Tally Oldroyd
Carrie Maxwell
Andrew Snow
Trent Frazer
Angela Miller
Eric Lew
Gina Roper
Aisha Mortimer
Annelise Hatch
Aubree Walker
Julie Dangerfield
Anne Clawson
Jennifer Call
Brandon Matthews

Cello
Kayson Brown
Sharon Meilstrup
Adam Crandell
Rachel Harlos
Michelle Johnson
Natachia Li
Jennifer Chandler
Brooke Gardner
Liz Davis
Eric Sorensen
Skye Smith
Erica Page

Bass
Regan Brough,
co-principal
John Taylor,
co-principal
Liz Rhodes
Steve Liening
Spencer Petersen
Kelli Tree
John Lanman

Harp
Angela Dastrup
Alicia McQuay

Piano
Miriam Medley

Flute
Alicia Christensen
Kimberly Schrader
Piccolo
Marianne Cutchins

Oboe
Alissa Christensen
Becca Wilson

English Horn
Julia Hobbs

Clarinet
Susan Croft
Erin Phelps
Dane Skabelund

Bass Clarinet
Bryn Huntington

Alto Saxophone
Megan Fisher

Bassoon
Amie Reynolds,
co-principal
Katie Smith,
co-principal

Contrabassoon
Jorge Torres

Horn
Robbie Davis, *principal*
Lucy Hall,
associate/assistant
Nick Dudoich
Dan Omer
Tyler Holt

Trumpet
Jason Bergman,
co-principal
Randy Lee,
co-principal
Spencer Wallin

Trombone
Adam Bean
Dallan Christensen
Dan Barrett

Tuba
Joe Jensen
Aaron Southerland

Percussion
Kandis Taylor
Jared Morris
Nate Watson
Jed Bodgett
Matt Nielsen

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

Larry Zalkind
Trombone

Guest Artist Recital

Assisted by
Robin Hancock, *piano*
Will Kimball, *trombone*

5:30 p.m.
11 October 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Liebesleid — Fritz Kreisler (1875–1962)
(Transcribed by Larry Zalkind)

Schön Rosmarin — Fritz Kreisler
(Transcribed by Larry Zalkind)

Aria con variazioni — George Frideric Handel (1685–1759)
(Transcribed by Bernard Fitzgerald)

Concertino for Clarinet, op. 26 — Carl Maria von Weber (1786–1826)
(Transcribed by Larry Zalkind)

Intermission

Concerto for Trombone — Gordon Jacob (1895–1984)
- Maestoso—Allegro molto
- Adagio molto
- Alla marcia vivace

Slide and the Family Bone — Michael Davis (b. 1960)

Will Kimball, *tenor trombone*
Larry Zalkind, *bass trombone*

Meet the Artist

Larry Zalkind, principal trombonist for the Utah Symphony, began his studies at the age of eight, but trombone was not his first choice. After hearing Herb Alpert and the Tijuana Brass, he wanted to play the trumpet. With no trumpets available his school music teacher declared, "You look like a trombone player to me" and sent him home with a trombone. In fifth grade he began his studies with Harold Diner. At the age of twelve he began to study trombone with Norman Bernstein and entered the California Institute of the Arts Youth Program where he coached chamber music with Tommy Johnson. Five years later he began his studies at the University of Southern California with Robert Marsteller. Here he studied music education and received his bachelor's and master's degrees in music. In 1980 he accepted a teaching assistantship for doctorate work at the University of Michigan–Ann Arbor with Dennis Smith. Other important teachers include Ralph Sauer, Byron Peebles, Arnold Jacobs, Jimmy Stamp, Tommy Johnson, Lewis Van Haney, Terry Cravens, and jazz with Charlie Shoemake.

Mr. Zalkind won the Saunderson Award at the Coleman Chamber Music Competition in 1976. He has toured, recorded, and performed extensively as a member of the Summit Brass on trombone and euphonium since 1990. In addition he has performed with Chamber Music Northwest, Portland Oregon; Music of the Baroque, Chicago; Colorado Music Festival, Boulder; Grand Teton Music Festival, Jackson, Wyoming; and with Elkhorn Music Festival, Sun Valley, Idaho. He has performed and recorded with the Chicago, Atlanta, and St. Louis symphonies and performed as a member of the Long Beach Symphony. He has been featured as soloist with the Fairbanks Symphony, Southwest Symphony, West Los Angeles Symphony, Billings Symphony, Twin Falls Symphony, Macon Symphony, Central Oregon Symphony, New Sousa Band, Ringgold Band, and Burbank (California) Chamber Orchestra. On the euphonium he was the soloist with the Long Beach Municipal Band from 1977–1980 and has been a member of the Tubadors Tuba Quartet since 1978.

This season Mr. Zalkind will again be performing at the Grand Teton Music Festival for his twenty-third season. He will participate in other recitals and master classes around the country including the Southwest Tuba-Euphonium Conference, California Band Director's Association, Eastern Trombone Workshop, Washington, D.C., and as soloist with the Grand Junction Symphony Orchestra and the U.S. Army Orchestra in Washington, D.C. Mr. Zalkind has released two solo CD's on the Summit Records label, with a third on the way this fall. His first CD, *Larry Zalkind Plays Baroque Music on the Trombone* features Baroque music on the trombone in different settings, and his second CD, *Encore!,* features different types of encores playable on the trombone (both available at www.zalkindmusic.com). His third CD, also on the Summit label, will include the Persichetti Trio for Trombone, Viola, and Cello, and the Concerto for Trombone (Trombone Tales) by Henry Wolking in the live performance of the world premiere in conjunction with the Utah Symphony.

Mr. Zalkind is adjunct professor of trombone at the University of Utah, and has been a faculty member for twenty-four years. He also currently teaches at Westminster College. Each year he gives many clinics and recitals around the country, including the International Trombone Association Trombone Festival, the 76+4 Trombone Workshop at the University of Nevada—Las Vegas, and the International Tuba-Euphonium Conference. He has served on the faculty of the Hartwick Summer Music Festival in New York; Marrowstone Music Festival, Port Townsend, Washington; Batiquitos Festival of the Arts, San Diego; and Grand Teton Orchestral Seminar, Wyoming. He has held faculty positions at Cerritos College, California, Albion College, Michigan, and Weber State College, Utah. He served on the faculty of the Idlewild School of Music and the Arts, and was the jazz band director at the Crossroads School for the Performing Arts in Santa Monica, California during the 1979–80 school year.

This musical event is the sixteenth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Jazz Legacy Dixieland Band

Steve Call, *director*
Bob Bailey, *guest artist*

A Tribute to New Orleans

7:30 p.m.
14 October 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Program will be announced from the following:

Basin Street Blues	Clarence Williams Spencer Williams
Way down Yonder in New Orleans	Henry Creamer J. Turner Layton
West End Blues	Joe "King" Oliver
Bourbon Street Parade	Paul Barbarin
Tin Roof Blues	New Orleans Rhythm Kings
Just a Closer Walk with Thee	Traditional
Dippermouth Blues	Joe "King" Oliver
Riverboat Shuffle	Hoagy Carmichael
Louisiana Fairy Tale	Haven Gillespie
Come Back to Sorrento	Traditional Arr. Bob Bailey
When the Saints Go Marching In	Traditional
Thunderbird Rag	Bob Bailey
I Can Laugh about It Now	Bob Bailey
Canal Street Blues	Joe "King" Oliver
Do You Know What It Means to Miss New Orleans	Joe Avery
Panama	Joe Avery
New Orleans	Hoagy Carmichael

BYU Jazz Legacy Dixieland Band
Steve Call, *director*

With special guest artist:
Bob Bailey, *piano*

Michael Whatcott, *clarinet*
Randy Lee, *trumpet*
Brent Arnold, *trombone*
Jacob Jones, *piano*
Christian Davis, *banjo*
Justin Jesse, *tuba*

Upcoming Events

OcTUBAfest
October 26–29, 7:30 p.m.
Madsen Recital Hall
Free

BYU Jazz Voices
Vocal Jazz Ensemble
November 9, 7:30 p.m.
Madsen Recital Hall
Free

Vocal Point
November 19, 7:30 p.m.
de Jong Concert Hall
$9 ($3 off with Student ID)

Synthesis
November 30, 7:30 p.m.
de Jong Concert Hall
$9 ($3 off with Student ID)

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

7:30 p.m.
14–15 October 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

A Prayer of the Middle Ages — Howard Hanson (1896–1981)

We declare unto all the ages as the greatest marvel,
Ere there were hills and trees or the mighty ocean;
Ere the sunlight shone forth or the moon cast its beams,
When naught was from end to end,
There wert Thou, O God, Thou almighty God,
From time unknown to time unknown, Eternal God.
Thou almighty God, Thou who madest Heaven and Earth,
Give through Thy holy blessing faith unending,
Give to us wisdom, prudence and strength,
That Thy will we may do. Amen.

Fragments from the Mass

Kyrie, from *Chichester Mass* — William Albright (1944–1998)

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Gloria, from *Missa brevis* — Richard Rodney Bennett (b. 1936)

Glory to God in the highest, and on earth peace to all those of good will.
We praise Thee. We bless Thee. We worship Thee. We glorify Thee.
We give thanks to Thee according to Thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only Begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

Sanctus, from *Mass for Double Chorus* — Frank Martin (1890–1974)

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei, from *Chichester Mass* — William Albright (1944–1998)

Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, grant us peace.

Good News

Didn't My Lord Deliver Daniel — African-American Spiritual
Arr. Bob Burroughs

Ain't That Good News — African-American Spiritual
Arr. Mark Hayes

Concert Choir
Rosalind Hall, *conductor*

Intermission

I

Verbum supernum prodiens — Damijan Močnik (b. 1967)

The supernal Word, who was sent forth from the Father, was born to rescue the world. Illumine now our hearts, and consume with Thy love our hearing and praising, that we may be ffected at length by its quickening. Praise, honor, strength, and glory to the Father, the Son, and to the Holy Ghost.

Inner Stillness — Lane Johnson (b. 1958)

Let us, then, labor for an inward stillness—
An inward stillness and an inward healing;
That perfect silence where the lips and heart
Are still, and we no longer entertain
Our own imperfect thoughts and vain opinions,
But God alone speaks in us, and we wait
In singleness of heart, that we may know
His will, and in the silence of our spirits,
That we may do His will, and do that only!
—Henry Wadsworth Longfellow

II

Jubilant Praise — Mark Hayes (b. 1953)

III

Fünf Gesänge, op. 104 — Johannes Brahms (1833–1897)

Verlorene Jugend

They raged on the mountains and stormed around the forest.
Days of my youth, where have they gone so soon?
Youth, precious youth, has fled away. O sweet youth, how careless I was!
I lost you, unfortunately like a stone someone tosses away into the torrent.
Even though the stone may turn around in the deep stream,
I know that youth does not do the same.

Nachtwache I

Soft music of my heart, awakened by the breath of love,
whisper to the ear that opens to you, or the loving heart.
And if none should open, let a night wind bear you, sighing, back into mine.

IV

Psalm 119 — Robert Beaser (b. 1954)

V

An Instrument of Thy Peace — Ralph Manuel (b. 1951)

Song of Creation — Austin C. Lovelace (b. 1919)

I Beseech You to Look — Paul Sjolund (b. 1935)

There is nothing I can give you which you have not;
But there is much, very much, that while I cannot give it, you can take.

No heaven can come to us unless our hearts find rest in today.
Take heaven! Take heaven!

No peace lies in the future which is not hidden in this present moment.
Take peace! Take peace!

The gloom of the world is but a shadow.
Behind it, yet within reach is joy!

There is radiance and glory in the darkness, could we but see;
And to see, we have only to look.
I beseech you to look!

—Fra. Giovanni

Brigham Young University Singers
Ronald Staheli, *conductor*

Concert Choir

Rosalind Hall, *conductor*
Carric Smolnik, *graduate assistant*

Soprano	Alto	Tenor	Bass
Rachel Borup	Jessica Anderson*	Joshua Bishop	Sterling Anderson
Heidi Butler	Rachel Baker	Joseph Castleton	David Baker
Sarah Hachtman	Lori Bikhazi	Joel Crane	Andrew Bankhead
Kalli Hansen	Bridgette Brinkerhoff	Jonathan Duncan	David Beckstead
Emily Lawrence	Brooke Corbridge	Benjamin Gardner	Stewart Campbell
Brianne Lindsay	Courtney Cross	Anthony Gardner*	James Cragan
Deanna Lunt*	Amy Fitzgerald	Chris Hathaway	Eric Davis
Rachel McCune	Angela Higbee	Andrew Hill	Jonathan Gardea
Angela Nelson	Melissa Jensen	Bryson Jones	Curtis Goodman
Hillary Neubert	Emily Kinghorn	Christopher Lewis	Jeremy Goodson
Cathy Oldroyd	Erin Lindsley	Peter May	Vaughn Harris
Julie Rappleye	Megan Malouf	Kevin McMurtrey	Aaron Hatch
Megan Richey	Cindy Meakin	Juan Pereira	Mark Henderson
Brooke Robbins*	Lena Noble	Benjamin Peterson	Stephen Holden
Anna Snyder	Alicia Packer	Jacob Rogers	Todd Horne
Amber Thomas	Ryann Payne*	David Sauer	Christopher Jewkes
Holly Tippetts	Heather Perkins	David Segrera	Steven Kay
Shaunel Watts	Valerie Perkins	Michael Sharp*	Bradley Layton
Jennifer Weiss	Miriam Pollard	Robert Swenson	Eli Morey
	Melanie Price		Kip Nelson
	Emily Rasmussen		Jared Oaks
	Michelle Samuelsen		Brendon Owens
	Arisa Sánchez		Chad Poulter
	Gina Shumway		Lee Ragsdale
	Bethany Smith		Zachary Roeling
	Christy Smith		Brent Rogers
	Heidi Spann		Matthew Scott
	Whitney Stephens		Peter Shirts*
	Tiffani Stevenson		Carric Smolnik*
	Tiffany Stoddard		Benjamin Snow
	Cherie Swann		Brady Toone
	Alexandra Wink		James Van Heel

* section leader

Officers

Julie Rappleye, *president*
Bradley Layton, *treasurer/public relations*
Brady Toone, *social chair*
Bridgette Brinkerhoff, *historian*
Sarah Hachtman, *chaplain*
Holly Tippetts, Mark Henderson, *dress chairs*
Heidi Butler, *attendance*

Brigham Young University Singers
Ronald Staheli, *conductor*
Jacob Malczyk, Bryson Mortensen, *graduate assistants*

Soprano I	**Alto I**	**Tenor I**	**Bass I**
Rachel Cox	Emily Duke	BJ Cox	Justin Bills
Stacy LeSueur	Charity Murdock	Carl Pantle*	Ben Boster
Rebecca Whale	Sarah Nowland*	Rich Smith	Jacob Malczyk*
Laura Workman*	Christina Scow	Tim Workman	Forrest Pixton
	Saralyn Workman		Dan Workman
Soprano II	**Alto II**	**Tenor II**	**Bass II**
Lindsay Oldroyd*	Ashley Bair	Nicholas Bishop	John Bonner
Christiane Swenson	Arly Evensen	William Hall	Matthew Gee
Rebecca Warthen	Taryn Heller*	Matthew Martin	Joshua Hendryx
Emily Workman	Leanna Pink	Andrew Wheel-	Shayne Holmes
	Lillian Talmage	wright*	Brian Monson
	Elaina Wettlaufer		Bryson Mortensen*
	Melissa Wettlaufer		Daniel Robertson

*section leader

Officers

Arly Evensen, *president*
Brian Monson, *vice president*
Ashley Bair, *secretary*
Emily Workman, *treasurer*
Elaina Wettlaufer, Ben Boster, *social chairs*
Laura Workman, Joshua Hendryx, *dress chairs*
John Bonner, *publicity*
Christina Scow, *historian*

Upcoming Events

Joseph Smith Bicentennial Concert

Barlow Endowment for Music Composition

Featuring the premiere of four works by Robert Cundick for the BYU Singers, Mack Wilberg for the Concert Choir, Murray Boren for the BYU Wind Symphony, and Stephen Jones for the BYU Philharmonic Orchestra to celebrate the bicentennial of the birth of the Prophet Joseph Smith.

Friday, November 18, 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or student ID)

Men's Chorus and Women's Chorus

Rosalind Hall, *conductor*
Jean Applonie, *conductor*
Thursday–Friday, November 10–11, 7:30 p.m.
Provo Tabernacle
$9 ($3 off with BYU or student ID)

Celebration of Christmas
Combined BYU Choirs and Philharmonic Orchestra

Friday–Saturday, December 2–3, 7:30 p.m.
Saturday matinee, December 3, 3:00 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or sudent ID)

NEW from the BYU SINGERS & CONCERT CHOIR

Visit the Tantara table after the concert to get special concert pricing on Tantara's CDs including **MY REDEEMER LIVES** and **BEAUTIFUL RIVER:**
1 CD for $15
2 CDs for $25
3 CDs for $30

Fine Arts Ticket Office, 422-4322
performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

Nancy Ambrose King
Oboe

Guest Artist Recital

Assisted by
Jeffrey Shumway, *piano*

7:30 p.m.
19 October 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University Performing Arts Series welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata No. 3 for Oboe and Continuo — Filippo Prover (1727–1744)
- Largo e staccato
- Allegro non molto
- Giga

Etudes pour le Hautbois — Gilles Silvestrini (b. 1956)
- Hotel des Roches Noires a rouville (Claude Monet)
- Potager et arbres en fleurs Printemps, Pontoise (Camille Pissaro)
- Boulevard des Capucines (Claude Monet)
- Le Ballet Espagnol (Edouard Manet)

Intermission

Concerto No. 6 in C Major, F VII — Antonio Vivaldi (1678–1741)
- Allegro non molto
- Larghetto
- Minuetto

Morceau de Salon — Johann Wenzel Kalliwoda (1801–1866)

Meet the Artist

Nancy Ambrose King is the first-prize winner of the Third New York International Competition for Solo Oboists held in 1995. She has appeared as soloist throughout the United States and abroad, including appearances with the St. Petersburg Philharmonic Orchestra, Russia, conducted by Fabio Mastrangelo; Janáček Philharmonic Orchestra, Czech Republic, conducted by Kimbo Ishii-Eto and Petr Vronský; Festival Internacionale de Musica Orchestra, Buenos Aires, Argentina conducted by Dominique Fanal; New York String Orchestra conducted by Alexander Schneider; Sinfonia da Camera conducted by Ian Hobson; Champaign-Urbana Symphony conducted by Catherine Comet; and at the American Academy of Music, Rome, Italy. She has performed as principal oboist in Sinfonia da Camera, Michigan Opera Theater Orchestra, Pine Mountain and Hot Springs Music Festival orchestras, Heidelberg Opera Orchestra, Colorado Symphony, Greeley Philharmonic, Indiana University Festival Orchestra, and the Tanglewood Music Center Orchestra, as well as performing in the Los Angeles, Boston, Detroit, and Rochester Philharmonic Symphony Orchestras.

She has recorded three CDs for Boston Records, the solo recordings entitled *Nancy Ambrose King: The Winning Program and Évocations*, and a recording of flute and oboe music with flutist Amy Porter entitled *Porter-Ambrose King*. Her two most recent CD releases, on the British label Cala Records, feature oboe concertos of Goossens, Mozart, Martinu, and Vaughan-Williams, as well as four Lebrun concerti, all recorded in the Czech Republic with the Janáček Philharmonic Orchestra. She can also be heard in performances on the Athena, Arabesque, Naxos, and CBS Masterworks labels. She was a finalist in the Fernand Gillet Oboe Competition held in Graz, Austria, and has been heard as soloist on WQXR radio in New York City and NPR's *Performance Today*. She has taught and performed in the Sarasota Music Festival, Bowdoin Music Festival, Strings in the Mountains of Steamboat Springs, and Hot Springs Music Festival.

Currently associate professor of oboe at the University of Michigan and first vice president of the International Double Reed Society, she was previously associate professor and university scholar at the University of Illinois, Urbana-Champaign. She has also served on the music faculties of Indiana University, Ithaca College, University of Northern Colorado, and Duquesne University.

A graduate of the University of Michigan with a bachelor of music degree, Ms. King was the recipient of the school's prestigious Stanley Medal. She received her doctor of musical arts, master of music, and performer's certificate from the Eastman School of Music. She lives in Ann Arbor with her husband Bill, a clarinetist, and their two sons.

BRIGHAM YOUNG UNIVERSITY
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Oboe

Guest Artist Recital

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- Boulevard des Capucines (Claude Monet)
- Le Ballet Espagnol (Edouard Manet)

Impromptu — Jean-Michel Damase (b. 1928)

Intermission

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Orpheus Winds

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

7:30 p.m.
20 October 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintet in B-flat Major, op. 56 — Franz Danzi (1763–1826)
- Allegretto
- Andante con moto
- Menuett
- Allegro

Sechs Bagatellen (1953) — György Ligeti (b. 1923)
- Allegro con spirito
- Rubato—Lamentoso
- Allegro grazioso
- Presto ruvido
- Adagio. Mesto
- Molto vivace—Capriccioso

Intermission

Quintet for Winds No. 3 — David Maslanka (b. 1943)
- Slowly
- Moderately
- Very fast

Meet the Artists

One of the leading woodwind quintets in the western United States, Orpheus Winds is a resident faculty ensemble at Brigham Young University's School of Music. The quintet has a forty-year tradition of performing regularly on campus and throughout Utah. It has appeared at many national and international venues, including recent engagements in Nevada, Hawaii, Puebla, Mexico, and Salvador, Brazil.

April Clayton, a native of Bountiful, Utah, has returned to the Utah area as flute professor at BYU. She has performed in Moscow, New York City, Barbados, Italy, and across the United States. Recently she presented solo recitals in Seoul and Incheon, South Korea, and in New York's Carnegie Hall as an Artists International Solo Recital Debut Award Recipient. Ms. Clayton has been principal flute and concerto soloist with the New York Lyric Orchestra, and she has performed at the Sarasota Music Festival and as a member of the Jupiter Symphony, National Repertory Orchestra, and Aspen Contemporary Ensemble. She received her D.M.A. from the Juilliard School of Music, where she was a Starr Doctoral Fellow. She also graduated summa cum laude from Cincinnati Conservatory and was a National Merit Scholar at Oberlin Conservatory. Ms. Clayton won first place in the MTNA Competition and the Jefferson Symphony Young Artist Concerto Competition, and was a winner of the Cincinnati Philharmonia Concerto Competition and the NFA Orchestral Audition Competition. Carol Wincenc, Bradley Garner, and Michel Debost are among her past teachers.

Geralyn Giovannetti is professor of oboe at BYU and associate director of undergraduate studies at the School of Music. She graduated from the University of Western Ontario in her native Canada and has a doctor of musical arts degree from the University of Michigan. As a member of the award winning Canadian ensemble, Essex Winds, she has performed and studied at the Banff School of Fine Arts and the Norfolk Chamber Music Festival. This ensemble has performed in Europe, the United States, and throughout Canada. Essex Winds has recorded frequently for the Canadian Broadcasting Corporation. It was selected by the Canadian Music Center to record the compact disc *Quintette*. This CD was nominated for a 1997 Juno Award. Essex Winds has also released two recordings of classical and twentieth century works. Ms. Giovannetti has taught at the University of Western Ontario, University of Windsor, and University of Michigan. She has performed with the symphony orchestras of London (Canada), Kitchener, Calgary, and Utah, as well as the Canadian Chamber Orchestra. She was principal oboe of the Windsor Symphony Orchestra from 1983–1990.

Jaren Hinckley, clarinet professor at BYU, received music degrees from Florida State University, Tallahassee, Florida, where he studied with Frank Kowalsky, and Indiana University, Bloomington, Indiana where he studied with James Campbell and Howard Klug. He has performed with the Utah Symphony, Canyonlands New Music Ensemble, and Manhattan School of Music Philharmonia. He has recorded two CD's with the Canyonlands New Music Ensemble and the Utah Composers Ensemble—chamber groups dedicated to the advancement of new music. Through his involvement with these groups and others, he has performed the world premieres of many solo and chamber works. He also belongs to a clarinet piano duo, HDUO, with pianist Vince Humphries. HDUO has performed in Florida, California, and Utah and is currently working on its first CD. Hinckley has created a new approach to music pedagogy based on the acting techniques of Constantin Stanislavski.

Laurence Lowe is professor of horn at Brigham Young University. He is a prize-winner at the 1996 McMahon International Solo Competition and has established a national reputation as a horn soloist, orchestral player, and teacher. He has been a soloist at five international horn workshops sponsored by the International Horn Society. Mr. Lowe has performed numerous recitals at colleges and universities throughout the United States. A former member of the Utah Symphony, Mr. Lowe is principal horn of the Orchestra at Temple Square, Salt Lake City. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Carnegie Hall, and Blossom Festival, Cleveland. Mr. Lowe records extensively for motion pictures and television, and he can be heard playing principal horn on many current motion pictures and television shows. He recently played solo horn in Mannheim Steamroller's *A Fresh Air Christmas* video. He has recorded his first solo CD, an album of American sonatas for horn and piano available through Tantara Recordings.

Christian Smith is the bassoon professor at Brigham Young University's School of Music. From 1993–1997 he served as coordinator of woodwind studies at Ricks College where he founded the Ricks College Chamber Winds ensemble and frequently conducted the Symphony and Chamber Orchestras. As an orchestral musician Mr. Smith has played under such conductors as Robert Shaw, Raymond Leppard, John Williams, Joseph Silverstein, Maxim Shostakovich, and Keith Lockhart. He has also performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Toledo Symphony, Ann Arbor Symphony, Flint (Michigan) Symphony, Michigan Chamber Players, Utah Chamber Artists, Colors of the Baroque, Canyon Winds Woodwind Quintet. Currently Mr. Smith is principal bassoonist with the Orchestra at Temple Square, Salt Lake City. As a studio musician, he has recorded under the Telarc, Biddulph, Prima, Shadow Mountian, and Mormon Tabernacle Choir record labels as well as for numerous film and television scores. Mr. Smith is a doctoral candidate at the University of Michigan where he studied with Richard Beene.

This musical event is the twenty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lydia Ann Meyers
Organ

Student of Douglas Bush

Required for bachelor of music degree
with an emphasis in performance.

7:30 p.m.
22 October 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Toccata in F Major, BuxWV 157 — Dieterich Buxtehude (1637–1707)

Two Chorale Preludes — Dieterich Buxtehude
- Von Gott will ich nicht lassen, BuxWV 220
- Von Gott will ich nicht lassen, BuxWV 221

Trio Sonata No. 1 in E-flat Major, BWV 525 — Johann Sebastian Bach (1685–1750)
- Allegro
- Adagio
- Allegro

Three Chorales from the Orgelbüchlein — Johann Sebastian Bach
- Alle Menschen müssen sterben, BWV 643
- Herr Christ, der ein'ge Gottes-Sohn, BWV 601
- In dulci jubilo, BWV 608

Prelude and Fugue in G Major, op. 37, no. 2 — Felix Mendelssohn (1809–1847)

O Gott, du frommer Gott, op. 68, no. 2 — Flor Peeters (1903–1986)

Le banquet céleste — Olivier Messiaen (1908–1992)

Offertoire sur "O filii", op. 49, no. 2 — Alexandre Guilmant (1837–1911)

This musical event is the twenty-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
College of Humanities
Department of Germanic and Slavic Languages

presents

My Lover's Ghost:
Women Composers and the Musical Sublime

The Fourth Annual
Sophie's Daughters' Recital of
Germanic Female Composers' Works

Ruth Christensen, *coordinator*
Robert McFarland, *coordinator*
Alan Keele, *narrator*
Robin J. Hancock, *piano*

7:30 p.m.
21 October 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Edward — Karl Loewe (1796–1869)

Clayne Robison, *baritone*
Robin Hancock, *piano*

Sehnsucht — Fanny Mendelssohn Hensel (1805–1847)

Ruth Christensen, *mezzo-soprano*
Robin Hancock, *piano*

Kornblumen und Haidekraut
Der Spielmann — Luise Adolpha Le Beau (1850–1927)

Marc Reynolds, *baritone*
Robin Hancock, *piano*

Romanze, op. 24, no. 1 — Luise Adolpha Le Beau

Julie Bevan, *cello*
Barbara Allen, *piano*

Canon, op. 38 — Luise Adolpha Le Beau

Cari Sue Green, Jessica Jenson, *violin*
Robin Hancock, *piano*

From Acht Präludien, op. 12 — Luise Adolpha Le Beau
- Mässig bewegt
- Bewegt
- Einfach

Jonathan Bowman, *piano*

Lorelei — Clara Wieck Schumann (1819–1896)

Emily Duke, *soprano*
Robin Hancock, *piano*

From Drei Duette, op. 11 — Johanna Kinkel Mathieux (1810–1858)

Die Geisterinsel
Der Seejungfern Gesang

Allyson Hansen, *soprano*
Emily Williams, *mezzo-soprano*
Robin Hancock, *piano*

Sicilienne — Maria Theresia von Paradis (1759–1824)

Kim Schrader, *flute*
Robin Hancock, *piano*

Drei Stücke, op. 25 — Johanna Senfter (1879–1961)

Gavotte
Sarabande
Menuett

Julie Bevan, *cello*
Barbara Allen, *piano*

Ich stand im dunklen Träume — Clara Wieck Schumann

Clayne Robison, *baritone*
Robin Hancock, *piano*

Totenklage — Fanny Mendelssohn Hensel

Ruth Christensen, *mezzo-soprano*
Robin Hancock, *piano*

Program Notes

The Sophie Archive is a digital library containing works by German female authors, artists, and composers. The text portion of the archive contains approximately 600 titles by German-language women writing between 1450 and 1922. These texts—which have previously been out of print and difficult to access—include a broad spectrum of genres, including novels, stories, dramas, autobiographies, letters, travel journals, poetry, and colonial writings. The archive is sponsored by the Coalition of Women in German with funding from Brigham Young University's College of Humanities, Department of Germanic and Slavic Languages, ORCA, and Women's Research Institute.

Early in 2002 Ruth Christensen of the School of Music was introduced to the Sophie Digital Archive by Michelle Stott James and Robert McFarland of the Department of Germanic and Slavic Languages. Together they initiated an interdisciplinary research and performance project for the students of these academic areas. During the summer of 2002 five students participated with Mr. McFarland in BYU's Study Abroad program in Vienna. They also traveled to Frankfurt to the Frau und Musik Internationaler Arbeitskreis archive, where they retrieved several musical scores by German female composers. The first annual "Sophie's Daughters" recital, held in October 2002, was the result of these score acquisitions. Since that time, Ms. Christensen again traveled to the archive in Frankfurt with two BYU graduates, retrieving a sizeable collection of the songs of Luise Greger, some of which were performed at the second annual "Sophie's Daughters" concert in 2003. In 2004 Ms. Christensen worked with BYU students Shane Peterson and Carolyn Dehdari in acquiring music by Viennese fin-de-siècle female composers, performed last Fall. This evening's performance arises largely from works collected in 2002, as well as some works located by cellist Julie Bevan, and several scores available here at BYU.

Visit Sophie's Daughters database at:
http://humanities.byu.edu/Sophie/daughters/index.html

This musical event is the twenty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Eric Hansen
Bass

Faculty Artist Recital

Assisted by
Jayne Galloway, *piano*

7:30 p.m.
25 October 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Four Short Pieces for Solo Double Bass — David Anderson (b. 1962)
- Prelude
- Scherzando
- Serenade
- Capriccio

Concerto in F Major (1969) — Miloslav Gajdoš (b. 1949)
- Allegro Moderato
- Andante
- Allegro

Chant du Menestrel, op. 71 — Alexandr Konstantinovich Glazunov (1865–1936)

Capriccio in E Minor (2001) — Miloslav Gajdoš

B. B. Wolf, an apologia — Jon Deak (b. 1943)

Sonata No. 2 for Viola da Gamba and Keyboard — Johann Sebastian Bach (1685–1750)
- Adagio
- Allegro
- Andante
- Allegro

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

OcTUBAfest

26–29 October 2005
Madsen Recital Hall
Harris Fine Arts Center

BYU Student Tuba and Euphonium Recital

Robin Hancock, *piano*

Wednesday, 26 October, 7:30 pm

Program

Suite for Tuba — Don Haddad (b. 1935)
Allegro

Aaron Southerland, *tuba*

Concert Piece No. 1 — Roger Vaughan

Lane Johnson, *tuba*

Air and Bouree — George Frideric Handel (1685–1750), Arr. Leroy Holmes

James Stockton, *tuba*

Grandfather's Clock — George Doughty

Jacob Jones, *euphonium*

Concertino for Tuba — James Curnow (b. 1943)

Ryan Lee, *tuba*

Morceau Symphonique — Alexandre Guilmant (1837–1911)

Robert Lacey, *euphonium*

Horn Concerto No. 3 — Wolfgang Amadeus Mozart (1756–1791)
Romanza
Rondo

Justin Jesse, *tuba*

Aria con variazioni, from Suite No. 5 for Harpsichord — George Frideric Handel (1685–1759), Arr. Bernard Fitzgerald

Brek Mangelson, *euphonium*

Suite for Tuba — Don Haddad
Allegro con brio

Peter Werner, *tuba*

Beautiful Colorado — Joseph De Luca

Shizuka Matsuzaki, *euphonium*

Pantomime — Philip Sparke (b. 1951)

Joe Belliston, *euphonium*

The Wonderland Duets — Raymond Ludeke (b. 1944)
- Speak Roughly To Your Little Boy
- The Lobster's Quadrille
- The Voice of the Lobster
- Jabberwwocky

Joseph Jensen, *tuba*
Aaron Southerland, *tuba*
Steve Call, *narrator*

Guest Artist Recital

Øystein Baadsvik, *tuba*
Robin Hancock, *piano*
Thursday, 27 October, 7:30 pm

Program to be announced from the following:

Tuba Suite — Gordon Jacob (1895–1984)
- Prelude
- Hornpipe
- Saraband
- Bourree
- Brief Interlude
- Mazurka
- Ground (Jacob's Dream)
- Galop

Anitra's Dance — Edward Greig (1878–1954), Arr. Øystein Baadsvik

Ordner seg — Øystein Baadsvik (b. 1966)

Song — Erlend Skomsvoll (b. 1969)

Winter — Antonio Vivaldi (1678–1741)

Concerto for Tuba and Orchestra — John Williams (b. 1932)
- Allegro Moderato
- Andante
- Allegro Molto

Karneval i Venedig — Jean-Baptiste Arban (1825–1889), Arr. Øystein Baadsvik

Utah Premiere Brass

Alan Boyer, *conductor* and *artistic director*

Øystein Baadsvik, *tuba*

Friday, 28 October, 7:30 p.m.

Program

Galaxies	Carl Davis
Salute to Youth Resilience Romance Relaxation	Gilbert Vinter (1909–1969)
Gabriel's Oboe	Ennio Morricone (b. 1928) Arr. Øystein Baadsvik
Them Basses	Getty Huffine

Intermission

Liberty Fanfare	John Williams (b. 1932)
Grandfather's Clock Steve Call, *euphonium*	George Doughty
A Disney Spectacular	Arr. Geoff Richards
Fnugg Blue	Øystein Baadsvik (b. 1966)
Bolero	Maurice Ravel (1875–1937) Arr. Howard Snell

Octubafest Clinic and Master Class
Saturday, 29 October, 9:00 –11:00 am

Graduate Recital
Joseph Jensen, *tuba*
Robin Hancock, *piano*
Saturday, 29 October, 1:00 p.m.

Program

Variations in Olden Style (d'apres Bach) — Thomas Stevens (b. 1938)
- Theme
- Grazioso
- Allegro Moderato
- Adagio
- Adagio
- Allegro

Suite for Unaccompanied Tuba — Walter S. Hartley (b. 1927)
- Intrada
- Valse
- Air
- Galop

Two Movements from Anomalous — Christian Asplund (b. 1964)

Fantaisie and Variations on *The Carnival of Venice* — Jean-Baptiste Arban (1825–1889)

Grand Octubafest Concert

Brassworks

BYU Tuba-Euphonium Ensemble

Octubafest Combined Ensemble

Saturday, 29 October, 7:30 p.m.

Program

Canzona Bergamasca — Samuel Scheidt (1587–1654), Arr. Conrad De Jong

Sonatine — Eugene Bozza (1905–1991)

- Allegro vivo
- Largo; Allegro; Allegro vivo

Mississippi Rag (1897) — William H. Krell, Arr. Arthur Frackenpohl

Ain't Misbehavin' — Thomas "Fats" Waller (1904–1943), Arr. Lee Norris

The Wonderland Duets — Raymond Ludeke (b. 1944)

- Speak Roughly To Your Little Boy
- The Lobster's Quadrille
- The Voice of the Lobster
- Jabberwwocky

Joseph Jensen, *tuba*
Aaron Southerland, *tuba*
Steve Call, *narrator*

Meet the Artists

The Utah Premiere Brass
The Utah Premiere Brass was formed in 2000 in an effort to revive a musical genre that was once the pride of every Utah community. At the turn of the century, over a hundred brass bands performed throughout the state. There are only two today. Consisting of thirty-two musicians, Utah Premiere Brass has attracted professional players from Bountiful to Ephraim. This British-style brass band has a unique sound capable of whispered soft passages and powerful fortissimos. Performances featuring Utah Premiere Brass also showcase a breadth of musical styles, including original symphonies, light classical, jazz, Broadway music, solo concertos, and others. An emerging blend of musicianship and humor has produced overwhelming audience support.

Brassworks
Brassworks is the Brigham Young University faculty brass quintet. Founded in 1979, the ensemble has concertized extensively around the Intermountain West under the sponsorship of the Utah Arts Council. As the accompanying ensemble of the Salt Lake Mormon Tabernacle Choir, Brassworks has performed throughout the United States, Canada, Japan, Australia, and the South Pacific. The quintet has been playing concerts in Utah schools under the auspices of Young Audiences Inc. and Arts Inc. since 1981. Through a grant from the Utah centennial commission, Brassworks' Centennial Band performed for Utah Centennial Celebrations throughout the state in 1995 and 1996. It also produced a CD of authentic ninteenth-century Utah brass band music in conjunction with the Utah Centennial. This is its third appearance at an Octubafest event.

BYU Tuba-Euphonium Ensemble
Founded in 1986 by BYU music faculty member Steve Call, the BYU Tuba-Euphonium Ensemble performs regularly on the BYU campus. Members of the group include David Brown and David Blackinton, *trumpet*; Laurence Lowe, *horn*; Will Kimball, *trombone*; and Steve Call, *tuba*. The group is featured at annual Octubafest and TubaChristmas events. In 1996 it was invited to be a featured performing ensemble at the Utah Music Educators' Conference in St. George and in 1997 the ensemble was featured in concert with the United States Navy Band. The ensemble plays a wide variety of literature from Renaissance dances to jazz tunes.

Steve Call
Steve Call has been a music faculty member at Brigham Young University since 1979 where he currently teaches tuba, euphonium, and jazz studies. His teaching assignments also include courses in jazz keyboard and jazz history. He also directs the award-winning BYU Jazz Legacy Dixieland Band. As a soloist Mr. Call has presented guest recitals and concerto performances throughout the U.S. His performance of *Tubby the Tuba* for solo tuba, narrator, and orchestra was released on CD as part of the Macmillan-McGraw Hill's *Share the Music* series. He has served as principal tuba with the Utah Premiere Brass and the Wintergreen Summer Festival Orchestra in Virginia and has performed with a variety of ensembles throughout Asia, the South Pacific, Europe, and North America.

He is a founding member and organizer of TUBA. A crusader for the tuba in jazz, Mr. Call has published numerous articles and reviews on jazz tuba and is author of two chapters on the tuba in jazz and commercial music that appear in *The Tuba Source Book* published by Indiana University Press. He served as chairman of the Jazz Improvisation Competitions and as an adjudicator for International Tuba-Euphonim Symposia. Mr. Call is an artist/clinician for Yamaha tubas and euphoniums.

Øystein Baadsvik
Øystein Baadsvik is in a unique position as a full-time tuba soloist. He began playing tuba at the age of fifteen and soon decided to explore the tuba's possibilities as a solo instrument. Three years later he won first prize in a Norwegian national competition for soloists. Within the space

of two years he had made his own programs for Norwegian Radio and had played with all of Norway's professional symphony orchestras.

Mr. Baadsvik's international career began with two prizes at the prestigious Concours International d'Exécution Musicale (CIEM) in Geneva in 1991. Shortly after that his first solo CD was released. It received excellent reviews in music magazines all over the world. His musicianship is celebrated by audiences all over the world and he has played with orchestras such as Oslo Philharmonic Orchestra, Bergen Philharmonic, Orchestra Victoria in Melbourne, L'Orchestre de la Suisse Romande, Wratislavia Chamber Orchestra, and Musica Vitae. His latest CD *Tuba Carnival* was released in forty countries on the BIS label and became a tremendous success. It was recommended by the music magazine *Classic Today* as one of the of the six best recordings in the world for solo instrument and orchestra. Others on the prestigious list were artists such as Anne Sophie Mutter and Joshua Bell. Mr. Baadsvik will record several new solo CDs on BIS during the next few years. During the season of 2005–2006 he is playing with Taipei National Symphony Orchestra, Orchestra Victoria in Melbourne, Warsaw Philharmonic, Gdansk Philharmonic, Trondheim Symphony Orchestra, Norrköping Symphony Orchestra and Singapore Philharmonic. Mr. Baadsvik's concerts and clinics are sponsored in part by Miraphone Instruments of Bavaria, Germany.

Robin Hancock

Robin Hancock is a member of the piano faculty at Brigham Young University and director of piano accompanying programs. He holds degrees from Central Washington University, Brigham Young University, and Boston University. He was previously on the faculties of University of Massachusetts, Dartmouth University, and Brookline Music School, and was organist for the Christian Science church. He grew up in the Seattle area where he was part of his family's show with a Utah Symphony Orchestra troupe performing at Fort Lewis, Washington during the Vietnam years. He has concertized as a chamber musician around the world and is a member of three piano ensembles: the American Piano Quartet, Utah Piano Quartet, and Hancock Brothers Duo.

Alan Boyer

Alan Boyer moved to Utah from his native England in April 1998. He began playing cornet at the age of eleven and took up conducting at the age of fifteen although the conducting "bug" really hit him sometime around the age of thirteen. Alan counts himself very lucky to have been taught by many of the worlds leading brass band personalities and hopes that he's now representing their teaching in an effective manner.

Having played with and conducted many of the United Kingdom's leading brass bands, Alan has gathered a great deal of high level experiences that he hopes will permeate through Utah Premiere Brass to make them a dominant music ensemble in Utah and the U.S. Alan has a wealth of high level business experience and is entrepreneurial in his approach to Utah Premiere Brass and his other business activities. He combines his business and music experiences to search for ideas that will take the brass band "out of the box" and to another, higher level. In 2003 Alan presented a successful program on public radio entitled "Horns Aplenty, Bands of Brass: The Legacy of the British Brass Band."

For Utah Premiere Brass his objectives are clear: "Make it good and then make it better." He fully believes in entertaining an audience and through entertainment, people will become better educated about music in general and the brass band in particular.

Joe Jensen

Joe Jensen has been playing tuba since the age of fourteen. His received recognition as a semi-finalist in the 2002 International Tuba and Euphonium Competition held in Lahti, Finland, in both the orchestral excerpt and quartet divisions. In 2004 he received his bachelor's degree in music from BYU and is currently pursuing a master's degree in tuba performance. Joe is a member of the Orchestra at Temple Square and the dixieland band Salt City Saints. Joe has long been interested in expanding the performance possibilities of the tuba. As a member of a local rock quartet, his experiments in amplifying the tuba have led to an unusual electronic setup, as well as a new approach to creating music on the tuba.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Honors Woodwind Quintet

Alicia Christensen, *flute*
Susan Croft, *clarinet*
Lucy Hall, *horn*
Julia Hobbs, *oboe*
Amie Reynolds, *bassoon*

Sponsored by the George E. Watkins
Gift for Excellence in the Arts

5:30 p.m.
1 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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PROGRAM

Quintet No. 1 in B-flat Major — Giuseppe Maria Cambini (1746–1825)
- Maestoso
- Larghetto Cantabile
- Rondo

Three Shanties for Wind Quintet — Malcolm Arnold (b. 1921)
- Allegro con brio
- Allegretto semplice
- Allegro vivace

Roaring Fork — Eric Ewazen (b. 1954)
- Whitewater Rapids (Maroon Creek)
- Columbines (Snowmass Lake)
- At The Summit (Buckskin Pass)

This musical event is the twenty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

5:30 p.m.
2 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto No. 1 in C Minor, op. 26 — Louis Spohr (1784–1859)
Allegro

Susan Croft, *clarinet*
Jayne Galloway, *piano*

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms (1833–1897)
Allegro appassionato

Erin Phelps, *clarinet*
Jayne Galloway, *piano*

It's Either a Song or a Dance — Ronald Shroyer
Waltz

Sara Conger, *clarinet*

Sonata, op. 167 — Camille Saint-Saëns (1835–1921)
Allegretto

Hollie Grey, *clarinet*
Jonathan Johnson, *piano*

Five Pieces for Clarinet — Gordon Jacob (1895–1984)
Preamble
Waltz

Ariel Wootan, *clarinet*
Ruth Anthony, *clarinet*

Sonata in B-flat, op. 12, no. 1 — Xavier Lefèvre (1763–1829)
Allegro moderato

Penny Smith, *clarinet*
Leslie Morton, *piano*

Capriccio (1947) — Heinrich Sutermeister (1910–1995)

Dane Skabelund, *clarinet*

Sonata in F Minor, op. 120, no. 1 — Johannes Brahms
Vivace

Bryn Huntington, *clarinet*
Stephen Liening, *piano*

This musical event is the twenty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Blake Wilkins
Saxophone

Student of Ray Smith

Assisted by
Aaimee Takasaki, *piano*
Jacob Jones, *piano* and *keyboard*
Jed Blodgett, *drums*
Jeremy Bowen, *bass*

Required for bachelor of music degree
with an emphasis in jazz studies.

5:30 p.m.
3 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Three Romances, op. 94 — Robert Schumann (1810–1856)
(Transcribed for alto saxophone by Fred Hemke)
Nicht schnell
Einfach, innig
Nicht schnell

E. S. P — Miles Davis (1926–1991)

Só Danço Samba — Antonio Carlos Jobim (1927–1994)

Beyond All Limits — Woody Shaw (1944–1989)

Soul Eyes — Mal Waldron (1926–2002)

Baka's Blues — Blake Wilkins

Anthropology — Charlie Parker (1920–1955)

This musical event is the thirty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lawrence Green
Guitar

Faculty Artist Recital

7:30 p.m.
3 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Fantasia No. 1	Luis Milan (ca. 1500–1561)
Fantasia No. 23	Luis Milan
Sonatina meridional Campo Copla Fiesta	Manuel Ponce (1882–1948)
Sons de carilhões (Maxixe-Chôro)	João Guimarães (1908–1967)
Carnivalito (El humahuaqueno)	E. Zaldivar Arr. Jorge Morel
Valse Venezolano No. 3	Antonio Lauro (1917–1986)
Taquito militar	Mariano Mores (1918–1984)
Sonata a la Española Allegro assai Adagio Allegro Moderato	Joaquin Rodrigo (1903–1998)

This musical event is the thirty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brass Chamber Night

7:30 p.m.
4 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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PROGRAM

Quintet for Brass, op. 73 — Malcolm Arnold (b. 1921)

Allegro vivace
Chaconne
Con brio

Jonathan McClung, *trumpet*
Kurt Peregrine, *trumpet*
Jonathan Johnson, *horn*
Kevin Stephenson, *tenor trombone*
Jay Roberts, *bass trombone*

Fugue in G Minor — Johann Sebastian Bach (1685–1750)
Arr. Charles F. Decker

Exhibition — Fisher Tull (1934–1994)

Allegro
Lament
Frolic
Waltz
Ballad
Finale

Two Joplin Rags — Scott Joplin (1867–1917)

Sun Flower Slow Drag
Maple Leaf Rag

Arr. Arthur Frackenpohl

Julie Ellison, *trumpet*
Spencer Wallin, *trumpet*
Kenji Hood, *horn*
Shizuka Matsuzaki, *euphonium*
Justin Jesse, *tuba*

Overture from *William Tell* — Giacchino Rossini (1792–1868)
Arr. Arthur Frackenpohl

A Newfoundland Sketch — Howard Cable (b. 1920)

The Saints' Hallelujah — George Frideric Handel (1685–1759)
Arr. Luther Henderson

Mathieu Foley, *trumpet*
Jeremy Goodson, *trumpet*
James Cavan, *horn*
Michelle Flowers, *tenor trombone*
Chris Lyon, *bass trombone*

This musical event is the thirty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brian Hall

Piano

Student of Steve Lindeman

Assisted by
Regan Brough, *bass*
Mitch Lee, *percussion*

Required for bachelor of music degree
with an emphasis in jazz studies.

3:30 p.m.
5 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Suite in B-flat Major for Keyboard, HWV 440	George Frideric Handel (1685–1759)
Songs Without Words No. 9 in E Major No. 3 in A Major	Felix Mendelssohn (1809–1847)
Nocturne No. 2 in C Minor, H. 25	John Field (1782–1837)
Stella by Starlight	Victor Young (1900–1956) Arr. Brian Hall
CMBFB (C Minor B-flat Blues)	Brian Hall (b. 1981)
To B. E.	Brian Hall
Samba de uma nota só	Antônio Carlos Jobim (1927–1994)

This musical event is the thirty-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Trombone Student Recital

7:30 p.m.
5 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Improvisation No. 2 for Trombone Solo — Enrique Crespo (b. 1941)

Adam Bean, *tenor trombone*

Sonata in A Minor — Franz Schubert (1797–1828)

Allegro moderato

Dan Barrett, *bass trombone*
Joseph Fifield, *piano*

Sonatina for Trombone and Piano — Kazimierz Serocki (1922–1981)

Allegro
Andante molto sostenuto
Allegro vivace

Michelle Flowers, *tenor trombone*
Robin Hancock, *piano*

Concerto for Bass Trombone — Thom Ritter George (b. 1942)

Jay Roberts, *bass trombone*
Robin Hancock, *piano*

Ten Duets for Bass Trombones — Tommy Pederson (1918–1998)

Empty Boxes
The Whether Man
Hippo in the Cabbage Patch
Rumble on 6th Street
Riot of the Red Ants
Fibulee Fibula
Melissa
Adrift on a Waterbed
Trigger Talk
The Walrus Ordered Waffles

Dan Barrett, Adam Beau, Zachary Crawford, Chris Lyon, Brian Olson, Jay Roberts, Richard Watkins, *bass trombones*

Sonata in A Minor — Benedetto Marcello (1686–1739)

Adagio
Allegro
Largo
Allegro

Dallan Christenson, *tenor trombone*
Robin Hancock, *piano*

Spain, from *Bass Lines* — David Fetter (b. 1938)

Zachary Crawford, *bass trombone*
Robin Hancock, *piano*

Finlandia — Jean Sibelius (1865–1957)
Arr. Mark McDunn

Pilgrim's Chorus, from *Tannhäuser* — Richard Wagner (1813–1883)
Arr. Mark McDunn
Clifford Barnes

Dallan Christenson, Patience Christenson, Michelle Flowers, Danielle Rasmussen

Conversation for Tenor and Bass Trombone — Charles Small

Adam Bean, *tenor trombone*
Dan Barrett, *bass trombone*

This musical event is the thirty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Saxophone Chamber Night

7:30 p.m.
8 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Quartet in C Major, op. 76, no.3 — Joseph Haydn (1732–1809)
- Allegro
- Poco adagio—Cantabile
- Menuette and Trio
- Finale: Presto

Arr. Stanton

Joseph's Morning Prayer — Richard John Nobbe III (b. 1982)

Ragtime Suite — Arr. Arthur Frackenpohl
- Pan Am Rag — Tom Turpin (1873–1922)
- Something Doing — Scott Hayden (1882–1915)
- The Cascades — Scott Joplin (1868–1917)

Introduction et variations sur une ronde populaire
Pour quatour de saxophones — Gabriel Pierné (1863–1937)

Daren Smith, *soprano saxophone*
Mark Christenson, *alto saxophone*
Chris Wilson, *tenor saxophone*
Rick Nobbe III, *baritone saxophone*

This musical event is the thirty-sixth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jaren Hinckley
Clarinet

Faculty Artist Recital

Assisted by
Jayne Galloway, *piano*
Ruth Monson, *violin*

7:30 p.m.
10 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonatina — Malcolm Arnold (b. 1921)
- Allegro con brio
- Andantino
- Furioso

Piece en forme de habanera — Maurice Ravel (1875–1937), Arr. Gaston Hamelin

Concertino — Giuseppe Tartini (1692–1770), Arr. Gordon Jacob
- Grave
- Allegro molto
- Adagio
- Allegro risoluto

Largo for Clarinet, Violin, and Piano — Charles Ives (1874–1954)

Il Carnevale di Venezia — Alamiro Giampieri (1893–1963)

Intermission

Fényárnyék–remegés (Lightshadow–trembling) — Gregory Vajda (b. 1973)

Elegies — Peter Schickele (b. 1935)
- Song for Bert
- Song for Lannatch
- Ceremony

Half Moon at Checkerboard Mesa — Phillip Bimstein

This musical event is the thirty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Men's Chorus
Rosalind Hall, *conductor*

BYU Women's Chorus
Jean Applonie, *conductor*

7:30 p.m.
10–11 November 2005
Provo Tabernacle
Provo, Utah

Brigham Young University's School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sing Out My Soul — Mark Hayes (b. 1953)

Three Sacred Texts

Notre Père — Frank Martin (1890–1974)

Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done in earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our debts, as we forgive our debtors.
And lead us not into temptation, but deliver us from evil. Amen.
—Matthew 6:9–13

Gloria — William Mathias (1934–1992)

Glory to God in the highest,
And on earth peace to all those of good will.
We praise Thee. We bless Thee. We worship Thee. We glorify Thee.
We give thanks to Thee according to Thy great glory.
Lord God, Heavenly King, God the Father almighty,
Lord Jesus Christ, the only Begotten Son.

Isaiah 44:3 — Jackson Berkey (b. 1942)

I will pour water on him that is thirsty;
I will pour floods upon the dry ground;
I will pour my spirit upon your seed;
And my blessing upon your offspring.

Two Tudor Tunes

Pastime with Good Company — King Henry VIII (1491–1547), Arr. Ward Swingle

Think on Me — Mary, Queen of Scots (1542–1587), Arr. James Mulholland

From Around the World

Dalvi duoddar luohti (Lapland Chant) — Seppo Paakkunainen (b. 1943)

Whale Festival (Japan) — Osamu Shimizu (1911–1986)

Las amarillas (Mexico) — Arr. Stephen Hatfield

BYU Men's Chorus

Rosalind Hall, *conductor*
Carl Pantle, *graduate assistant*
Jared Oaks, *piano*
Don Cook, *organ*
Isaac Bourgeois, Robert Carter, David Luker,
Hugh Spackman, Erik Mikkelsen, *percussion*

A Contemporary Gloria

Gloria, from *Kyrie and Gloria* — Agneta Sköld (b. 1947)

From the Old Testament

Psalm 121 — Libby Larsen (b. 1950)

I will lift mine eyes to the mountains
Glorious flood of light,
White whoosh of morning arroyo,
Noonday dazzle of crystal rocks
Alpen glow
Iris sprays of waterfall
From whence cometh my strength?
I am parcel of God.
Ave, I listen to the preaching of pine.
Each Ave lives in me and I live.
Ave, in God's wilderness lies the hope of the world.
I lift mine eyes to the mountains.
Walk away quietly in any direction and feel the Ave
Breathe in nature's peace. Ave
Winds refresh, storms electrify
Vita immortalia mea!
My feet rhapsodize on rock, water, light, wind,
Sun, east, now west, fills me with grace and gift.

(Additional text by John Muir, Patricia Hennings)

Song of Ezekiel — Michael Torke (b. 1961)

And all the trees of the field shall know that I, the Lord, bring low the high tree, lift high the lowly tree, wither up the green tree, and make the withered tree bloom. As I, the Lord, have spoken, so will I do. I, too, will take the crest of the cedar, from its topmost branches tear off a tender shoot. and plant it on a high and lofty mountain; on the mountain heights of Israel I will plant it. It shall put forth branches and bear fruit, and become a majestic cedar. Birds of every kind shall dwell beneath it, every winged thing in the shade of its boughs.
—Ezekiel 17:24, 22–23

Hymns

Where Can I Turn for Peace? — Joleen G. Meredith (b. 1935), Arr. Dwight Bigler

Softly Beams the Sacred Dawning — Marcus Smith (b. 1962)

Settings of Ninteenth-Century Poets

The Cloths of Heaven (William Butler Yeats) — Eleanor Daley (b. 1955)

Hope (Emily Dickinson) — Marjan Helms (b. 1951)

Things That Never Die (Charles Dickens) — Lee Dengler (b. 1949)

To Dance

La danza — Gioacchino Rossini (1792–1868), Arr. Willard Sektberg

Finale, from *The Gondoliers* — Sir Arthur S. Sullivan (1842–1900), Arr. H. Clough-Leighter

BYU Women's Chorus
Jean Applonie, *conductor*
Carric Smolnik, *assistant conductor, piano*
Karali Soderquist, *piano*

High on the Mountain Top — Ebenezer Beesley (1840–1906), Arr. Robert Cundick

Combined Choirs

BYU Men's Chorus

Rosalind Hall, *conductor*

Tenor I	Tenor II	Baritone	Bass
Eric Allan	Ross Adamson	Bradley Allen	Zachary Anderson
Charlie Allen	Tyler Allan	Paul Andrus	Dallin Bailey
Alex Alton	Stephen Anderson	Christopher Beus	Matthew Baker
Jon Ammons	Brian Baer	Jeremy Borgia	Blake Ballard
Joseph Anderson	Brandon Bastian	Issac Bourgeois	Jordan Bobo
Kalani Anderson	Ted Berger	Mark Brown	Bryce Bristow
Preston Clark	Jon Brame	Robert Carter	Benjamin Campbell
Jonathan Evans	James Costello	Adam Calvert	Nathan Capelo
Joseph Fairbank	Rick Craft, Jr.	Chase Campbell	James Carlson
Jordan Fowers	Benjamin Curran	Steven Collier	James Dilts
John Fox	Amir de la Vega	Jared Critchfield II	Richard Eddy
Bradley Gentry	Trevor Duran	Cameron Crockett	Pace Ellsworth
Scott Henderson	Joseph Farrell	Jordan Despain	Scott Esplin
Bradley Henriksen	Mark Fletcher	John Evans	Robert Evans
Isaac Hess	Stephen Francis	Cody Fehlberg	Derek Farnes
Ryan Hightower	Joel Frary	Brett Friedman	Sterling Fenwick
James Hurst	Brian Friedman	David Fritch	Kevin Firl
Boyd Johnson	Lyndon Garrett	Grant Gardner	Matthew Fletcher
Robert Allen Johnson	Gerald Gibb	Ruben Hoyos	Joshua Garn
Robert Dar Johnson	Shawn Hammond	Aric Johnstone	Jared Geddes
Jonathan Litster	Kai Hansen	Nicholas Klima	Lance Gibson
David Luker	Mitchell Kelly	Tyler Knight	Marc Giullian
Steven Madsen	Adam Larson	Joshua LeMonte	Andrew Hartshorn
Scott Mains	Stephen Loper	Matthew Little	Tyler Hawkes
Daniel McDavitt	Bryan Martin	Nathan Mahler	Andrew Hebdon
Erik Mikkelsen	Travis Meredith	Jared Mahoney	Chase Hilton
John Mills	Christopher Merris	Keith Monroe	Ryan Holmes
Ryan Nelson	Austin Millet	Brandon Moore	Stephen Jaggi
Severin Nelson	Matthew Nelson	Daniel Murdock	Jeremie Jones
Matthew Nichols	Jeremy Nowland	Jared Nielsen	Jared Klundt
Richard Palmer	Nathan Owens	Clayton Nylander	Clark Knowlton
Daniel Poelman	Adam Perkins	Joseph Olson	Matthew McDonald
Taylor Ralston	Andrew Richards	Spencer Pearce	Trent Mikesell
Bradley Romney	John Rollins	McKay Perkins	Marc Olsen
Brian Rudd	Jordan Sebresos	Owen Peterson	Nicholas Petersen
Lowell Smith	Hugh Spackman	Cody Phillips	Austin Peterson
David Turley	Michael Young	Jonathan Pluim	Orson Porter
Jordan Wells		Brandon Riggs	Isaac Proctor
Michael West		Brent Rowse	Eric Ramaekers
Alec Westwood		Joseph Shim	Peter Reschke
Steven Williams		Jeffrey Skanchy	James Rich
Jacob Wilson		Tyler Sterling	Michel Sandridge
		Joshua Timothy	David Scoville
		Ben Tuckett	Sam Slaugh
		Daniel Wilcox	Samuel Tillman
		Eric Woodbury	Bradford Tuckfield
			Alex Vincent
			Stephen Wason
			Jared Weed
			Paul Wells
			Nathan Wiley

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BYU Women's Chorus

Jean Applonie, *conductor*

Soprano I

Laura Bennett
Kathryn Brough
Janie Byrnes-Tolley
Kristen Christensen
Jessica Contreras
Toni Evans
Camille Finlinson
Alyce Ford
Nancy Graf
Jill Greenwood
Kirsten Gudmundson
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Krystle Hessing
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Rachel Mildenstein
Laura Ockey
Megan Reichert
Candice Schlosser
Carly Stitt
Amber Toney
Kari Trowbridge
Caroline Updike
Breanne White

Soprano II

Aubrey Anderson
Desiree Antis
Melissa Bentley
Emily Borders
Michelle Brady
Whitney Cole
Cathy Crowder
Rachel Cunningham
Gretchen Devine
Alicia Dyer
Heather Faerber
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Allison Keith
Holly King
Heather Low
Kathryn Pendleton
Leslie Perkins
Whitney Richards
Raveny Richins
Shannon Rincon
SarahLynn Robertson*
Yasmin Rodriguez
Marilyn Samson
Kristy Shaw
Karen Skaines
Sarah Small
Melissa Smith
Nancy Steele
Bethany Swalberg
Katie Tenney
Katherine Truscott
Chelise VanDeGraaff
Nellie Watkins
Emily Williams

Alto I

Michelle Alkema
Kristin Andelin
Amy Arnold
Brittany Baumgarten
Kathryn Brown
Patricia Burke
Mikale Clark
Jennifer Day
Serena Dayley
Tara Ellingford
Katherine Fisher
Brittany Frandsen
Amanda Frost
Megan Graves
Charlotte Haynie
Sarah Hughes
Tara Huston
Tierra Jean
Debra Johanson
Torri Jones
Susan Knighton
Jessie Leatham*
Jamie McClellan
Kaitlyn McGuire
Tiffany Martinez
Emily Masterson
Amy Norton
Rebecca Robertson
Cherish Schlenker
Melanie Smith
Karali Soderquist
Amy Stevenson
Kristi Tarpening
Landon Taylor
Nicole Taylor
Jessica Turberville
Amanda VanGesen
Emily Walker
Hilary Watkins
Megan Winegar

Alto II

Lynn Anderson
Josie Angerhofer
Rachel Castleton
Erin Cunningham
Bouathong Douangkham
Ashley Eskelsen
Natalie Evans
McKenzi Faas
Janel Furner
Megan Gadd
Wendy Hernandez
Amanda Herzog
Melissa Kirby
Kathrine Klauzar
Kimberly Knowlton
Christina Kyle
Lauren Lloyd
Kate Maryon
Kelly McBride
BG McGill
Karen McKay
Elise Morrell
Lydia Myers
Melanie Orton
Maria Pack
Stephanie Payne
Jen Porter
Mikell Price
Shandilee Richins
Carrie Robinson
Megan Rose*
Meegan Small
Jessica Stewart
Ashley Stitt
Suzanne Whitehead
AnnMarie Whyte
Heather Wilcox
Melanie Willden
Amy Wilson
Natalie Wolthuis

*section leaders

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Upcoming Events

Honored and Blest Be His Ever Great Name: Joseph Smith Bicentennial Concert

Barlow Endowment for Music Composition

Featuring the premiere of works by Stephen Jones for the BYU Philharmonic Orchestra, Murray Boren for the BYU Wind Symphony, Robert Cundick for the BYU Singers, and Mack Wilberg for the Concert Choir to celebrate the bicentennial of the birth of the Prophet Joseph Smith.

Friday, November 18, 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or student ID)

Celebration of Christmas Combined BYU Choirs and Philharmonic Orchestra

Friday–Saturday, December 2–3, 7:30 p.m.
Saturday matinee, December 3, 3:00 p.m.
de Jong Concert Hall, Harris Fine Arts Center
$9 ($3 off with BYU or student ID)

Fine Arts Ticket Office, 422-4322, *performances.byu.edu*

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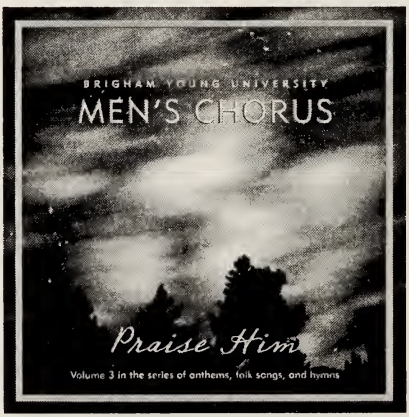

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Angela Miller

Viola

Student of Claudine Bigelow

Assisted by
Sue Miller, *piano*

Required for bachelor of music degree
with an emphasis in performance.

1:30 p.m.
12 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Sonate, BWV 1029 — Johann Sebastian Bach (1685–1750)
- Vivace
- Adagio
- Allegro

Märchenbilder, op. 113 — Robert Schumann (1810–1856)
- Nicht schnell
- Lebhaft
- Rasch
- Langsam, mit melancholischem Ausdruck

Concerto for Viola and Piano (1950) — Gyula Dávid (1913–1977)
- Allegro
- Adagio ma non troppo
- Vivace

This musical event is the fortieth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Courtney Cross

Mezzo-soprano

Student of Anna Braithwaite

Assisted by
Carric Smolnik, *piano*
Fidel Perez, *violin*
Julia Hobbs, *oboe*
Jennifer Smolnik, *soprano*
Anthony Gardner, *tenor*
Benjamin Gardner, *tenor*

Required for bachelor of music degree
with an emphasis in performance.

3:30 p.m.
12 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Laudamus Te, from *Mass in B Minor,* BWV 232	Johann Sebastian Bach (1685–1750)
Szene und Rondo	Johann Christian Bach (1735–1782)
Das verlassene Mägdlein	Hugo Wolf (1860–1903)
Die Spröde	Hugo Wolf
Mein schöner Stern	Robert Schumann (1810–1856)
Rêverie	Charles Gounod (1818–1893)
Reflets	Lili Boulanger (1893–1918)
Havanaise	Pauline Viardot (1821–1910)
My House, from *Peter Pan*	Leonard Bernstein (1918–1990)
A Simple Song, from *Mass*	
What a Movie!, from *Trouble in Tahiti*	
All Things Bright and Beautiful	Arr. Dan Carter
Praise to the Lord, the Almighty	Arr. Richard Walters

This musical event is the forty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Swendsen

Piano

Student of Scott Holden

Required for bachelor of music degree
with an emphasis in performance.

5:30 p.m.
12 November 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Rain Tree Sketch II — Toru Takemitsu (1930-1996)

Prelude and Fugue No. 6 in D Minor, WTC Book II — Johann Sebastian Bach (1685–1750)

Adagio in B Minor — Wolfgang Amadeus Mozart (1756–1791)

Fantasia in C Major — Franz Joseph Haydn (1732–1809)

Mazurka, op. 17, no. 4
Ballade in A-flat Major — Fryderyk Franciszek Chopin (1810–1849)

Sonata No. 7 in B-flat Major — Sergey Prokofiev (1891–1953)
- Allegro inquieto: Andantino
- Andante caloroso
- Precipitato

The Gershwin Songbook — George Gershwin (1898–1937)
- Nobody But You
- I Got Rhythm

This musical event is the forty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jason Bergman
Trumpet

Student of David Brown

Assisted by
Randolph Lee, *trumpet*
Jonathan Bowman, *piano*

Required for bachelor of music degree
with an emphasis in performance.

5:30 p.m.
12 November 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Concert Duet No. 1, "Fanfare" — Anthony Plog (b. 1947)

Randolph Lee, *trumpet*

Believe Me, If All Those Endearing Young Charms — Traditional, Arr. Donald Hunsberger

Concerto in F Minor, op. 18 — Oskar Böhme (1870–1938)

- Allegro moderato
- Adagio religioso
- Rondo: Allegro scherzando

Intermission

Intrada — Arthur Honegger (1892–1955)

Concerto in D Major — Giuseppe Tartini (1692–1770)

- Allegro moderato
- Andante
- Allegro grazioso

This musical event is the forty-second performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

The Laycock Center for Creative
Collaboration in the Arts

presents the

New York New Music Ensemble

Anti-War and Mildly Violent: Music Mirroring the Moment

Jayn Rosenfeld, *flute*
Jean Kopperud, *clarinet*
Linda Quan, *violin*
Christopher Finckel, *violoncello*

with guest artists
Christopher Oldfather, *piano*
Tom Kolor, *percussion*
James Baker, *conductor*

7:30 p.m.
15 November 2005
Madsen Recital Hall
Harris Fine Arts Center

Chamber Music 21: A Symposium
15–17 November

Steven Ricks, *director*

Panel Discussion and Talk-Back Session
"Music and American Culture:
Religion, Politics, Ethics, and the Current State of Affairs"
Thursday, 17 November, 11:00 a.m.
Madsen Recital Hall
Free

Composer Presentation by Mario Davidovsky
Thursday, 17 November, 3:00 p.m.
E-400 HFAC
Free

Guest Artist Recital
Harvey Sollberger, *flute*
Thursday, 17 November, 7:30 p.m.
Museum of Art Auditorium
Performing works with and without electronics
by Davidovsky, Reynolds, Ricks, and Rosenzweig
Free

www.chambermusic21.com

PROGRAM

Flashbacks* (1995) — Mario Davidovsky (b. 1934)
For flute/piccolo/alto flute, clarinet/bass clarinet, piano, percussion, violin, cello

Coleccion nocturna (1982/1983) — David Felder (b. 1953)
For clarinet/bass clarinet, piano, tape

Past Light* (2005) — Morris Rosenzweig (b. 1952)
For clarinet/bass clarinet, piano, violin, cello
- One Thread Within It
- All Together
- Open

Intermission

Mild Violence* (2005) — Steven Ricks (b. 1969)
For flute/piccolo, clarinet/bass clarinet, piano, percussion, violin, cello

The Advancing Moment (1993) — Harvey Sollberger (b. 1938)
For flute/piccolo, clarinet/bass clarinet, piano, percussion, violin, cello

* Written for the New York New Music Ensemble

Program Notes

"Anti-War and Mildly Violent: Music Mirroring the Moment" concerns the interfacing of music and ethical life. Morris Rosenzweig's "Past Light" uses "musical dialects" from other times, and Mario Davidovsky looks back in "Flashbacks" to moments from other composers' visions that have haunted him. In "Mild Violence" Steven Ricks tries to find "acceptable violence" in the world of children. David Felder, inspired by a Pablo Neruda poem dealing with nostalgia and isolation, looks for a momentary respite. The final work, Harvey Sollberger's "The Advancing Moment," begins with the instruments divided into two groups: the "bird-like and fleeting" and the "armored and scaly," trying to cooperate but rarely doing so, ending with catastrophe.

Flashbacks by Mario Davidovsky
I often wonder why our memory sometimes retrieves a tune, a harmony, a rhythmic gestures seemingly involuntarily. A tune that we have not heard or sung for years will surface for no apparent reason. Sometimes the retrieval is very complex, multi-layered, though the elements seem unrelated or illogically compounded.

In like manner, "Flashbacks" is musical fantasy attempting to make an intelligible musical narrative out of an apparently chaotic landscape.

Coleccion Nocturna by David Felder
"Coleccion Nocturna" was composed in 1982 and 1983 for clarinetist William Powell, and the pianist Zita Carno. It exists in two versions: one for the two instrumentalists and four-channel tape, and the other for soloists, mid-sized orchestra, and tape. On the technical level, the piece takes a wholly self-contained musical object from a work that I composed for solo piano, entitled Rocket Summer, and develops into five extended variations. The segment itself is about thirty seconds duration and was selected because of an emotional profile that I found to be quite resonant with the extraordinarily rich poem of Pablo Neruda, from which my composition appropriates its title. There are five continuous variation characteristics latent in the original musical and poetic originals as the musical perspective moves progressively distant, and then successively closer by uncovering the musical source. The trajectory of Neruda's poem lent an emotional and psychological context for the music, although not in any moment-to-moment descriptive transcription of imagery. Nevertheless, the haunting isolation, and fecund nostalgia bloated with romantic yearnings become explicit as a fertile ground for the composition at the close, only in retrospect.

Past Light by Morris Rosenzweig
"Past Light" was commissioned by, and is dedicated to the New York New Music Ensemble, with whom I have enjoyed a joyous professional relationship for over twenty years. The first movement, "One Thread Within It," is divided in three unequal sections and employs the four instruments in equal degrees. The second, "All Together," features each instrument in a solo capacity. These solos are cast against individually designed backdrops; the basic ingredients of the four instruments' solos sound simultaneously at intermittent points in the movement as well. The third movement, "Open," is a concise set of characteristic variations on an ever-changing theme, whose origin is imagined. The commission was funded by the Argosy Foundation.

Mild Violence by Steven Ricks
My wife's favorite home-system video game is rated "E" (everyone), which is followed by this four-word description: "comic mischief, mild violence." I always thought it was a strange combination of words and chose the final two as the title of this piece because their pairing captured my imagination. I thought of aggressive music as a sort of mild violence that doesn't hurt anyone (hopefully) and realized that much of my music veers towards aggression at some point. The underlying drama in this piece is based on the juxtaposition and interaction of aggressive gestures with more stable or subdued ideas—a juxtaposition suggested by the title. Another related dynamic in the piece is that of the struggle of the individual and the reaction and then support or opposition of the crowd.

My choice for the title and the obsession with thoughts of violence was also influenced by reflections on the death of Mormon Prophet Joseph Smith. 2005 marks the 200th-anniversary of his birth and many of my colleagues have been writing pieces related to this commemoration. I suppose this is my offering. The piece is dedicated to the New York New Music Ensemble—an aggressive promoter of the sort of new music I love.

The Advancing Moment by Harvey Sollberger
Throughout "The Advancing Moment," the six players are divided into two ensembles: Group I, consisting of flute, clarinet, violin and cello; and Group II, consisting of piano and percussion. The two groups simultaneously present contrasting musical types and figures: six for Group I, all in the bird-like vein ("leggero grotesco," "instabile," etc); and four for Group II in the reptilian mode ("ostinati mecanici,""maestoso isoritmico," etc). The two ensembles themselves mutate and are protean and variable in their constitutions. Thus, Group II, as it develops, is added to in different ways by one or more members of Group I; while Group I, conversely, is always being subtracted-from in different ways to complete Group II. Only past the work's midpoint do the two ensembles come to exist in their "pure" forms.

Stravinsky wrote some time back of the cinematic aspects of his "Symphony in Three Movements," qualities suggested by newsreel images of the Allied victory in World War II. In "The Advancing Moment" it was not newsreels but CNN and above all the sirens of Riyadh, Baghdad, and Tel Aviv—which you'll hear unleashed at the end of the piece—that triggered this music's genesis. What was set loose in the world in the twentieth-century continues to slouch forward in the twenty-first, perhaps in the spirit of Yeats's Second Coming. It is to this world of false "truths" and annihilation that TAM addresses itself, if not in a corrective way, at least with some intent going beyond mere description.

Meet the Composers

Born in 1934 in Médanos, Buenos Aires, **Mario Davidovsky** began his musical studies at the ago of seven, continued his education at the Collegium Musicum, and graduated from the Bartolomé Mitre School, Buenos Aires, in 1952. He is a member of the American Academy of Arts and Letters, director of the Koussevitzky Foundation at the Library of Congress, director of the Fromm Foundation at Harvard University, and founder and vice president of the Robert Miller Fund for Music. Davidovsky has received a Pulitzer Prize and awards from the Association Wagneriana, Asociación de Amigos de la Música, B. M. I., Brandeis University, and National Institute of Arts. He is professor of music at Harvard and Columbia Universities and chairman of the Electronic Music Center at Columbia University.

David Felder's works have been featured at many international festivals for new music, including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, League of Composers (I. S. C. M.), North American New Music, Geneva, and Aspen. He has received continual recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, and Buffalo Philharmonic.

Currently, Felder is professor of composition at S. U. N. Y.–Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been artistic director of the June in Buffalo Festival from 1985 to the present. In 2002 he received one of the first awards from the S. U. N. Y. system-wide Chancellor's Office for Excellence in Research and Creative Activity. His works are published by Theodore Presser, and the first full CD of his works was released to international acclaim (including disc of the year in chamber music from *American Record Guide*) on the Bridge label.

Morris Rosenzweig was born October 1, 1952, in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family that has lived in southern Louisiana since the mid 1890s. His works have been widely presented throughout the United States, as well as in Denmark, Sweden, Holland, France, Germany, Japan, Argentina, Mexico and Israel. Among the noted ensembles who have brought these works to life are Speculum Musicae, Piano and Percussion, Leonardo Trio, Abramyan Quartet, Chamber Players of I. S. C. M., EARPLAY, Philippe Entremont with the New Orleans Symphony, and Joseph Silverstein with the Utah Symphony.

Presently professor of music at the University of Utah—where he teaches composition, theory, contemporary performance practice, and directs the Maurice Abravanel Visiting Distinguished Composers Series—he has formerly held positions at Queens College and New York University. He was educated at the Eastman School of Music, University of Pennsylvania, and Columbia University. His recorded compositions are available on Albany Records.

Steven Ricks is currently assistant professor of composition and theory at Brigham Young University where he directs the electronic music studio. He holds degrees in composition from Brigham Young University (BM), University of Illinois at Urbana–Champaign (MM), University of Utah (PhD), and he received a certificate of advanced musical studies from King's College London. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, William Brooks, and Michael Hicks.

His awards and honors include three Barlow Endowment Commissions and first prize in the 1999 S. C. I./A. S. C. A. P. Student Composition Competition. He has been a fellow at June in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including Speculum Musicae, Earplay, Talujon Percussion Quartet, flutist Rachel Rudich, violinist Curtis Macomber, and pianist Ian Pace.

Harvey Sollberger has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His works in composition have been recognized by the National Institute of Arts and Letters, Guggenheim Foundation, and Koussevitzky Foundation. In his work as a performer, he has given world, American and West Coast premieres of works by Babbitt, Carter, Davidovsky, Feldman, Holler, Martino, Reynolds, Schnittke, Wuorinen, and

Xenakis. With Charles Wuorinen Mr. Sollberger founded and performed for many years with the seminal New York-based Group for Contemporary Music. He has conducted or has had his work performed by the New York Philharmonic, San Francisco Symphony, San Diego Symphony, M. A. V. Radio Orchestra, Budapest, Bari State Symphony, Italy, American Composers Orchestra, and June in Buffalo Chamber Orchestra. From 1997 to 2005 Mr. Sollberger was music director of the La Jolla Symphony and Chorus at the University of California–San Diego, where he is currently distinguished professor of music. He currently lives in Iowa and California, and numbers among his non-musical interests such things as American quilts, Labrador retrievers, Aaron Burr, the geology of Iowa and reading in and translating Italian. For two years he had made his own programs for Norwegian Radio and had played with all of Norway's professional symphony orchestras.

Meet the Artists

For twenty-nine years, the New York New Music Ensemble has commissioned, performed, recorded, taught, and fiercely advocated the music of our time. *Los Angeles Times* described the ensemble as "pulsating with life and timbral excitement." The group is sought out by composers and audiences wishing thoughtful and passionate performances. The ensemble's interests span music of the twentieth and twenty-first centuries, 'classics,' emerging composers, and music involving extended instrumental and electronic techniques, theatre, interactive and live electronics, and graphics.

New York New Music Ensemble has performed across the country and in Europe, South America, China, Japan and Hawaii. Previous years' residencies included Brandeis University, Emory University, and the June in Buffalo Festival. The group has released twenty recordings to date, among which are *Music of Arthur Kreiger*, *Music of Wayne Peterson, New Electro-Acoustic Music: Primosch, Rulon, Steiger*, *Music of Carter, Davies and Druckman*, and *Schoenberg's Pierrot Lunaire*.

This season begins an ambitious, five-year commissioning program, starting with works by Eleanor Cory, Morris Rosenzweig, Mario Pelusi, Steven Ricks, Rolv Yttrehus, and Harvey Sollberger. In addition to the New York season and the two-week tour to California and Utah, residencies at Illinois Wesleyan and S. U. N. Y.–Buffalo are planned.

Christopher Finckel, born into a family of cellists, began his studies with his father George Finckel and graduated from the Curtis Institute of Music, where he studied with Mischa Schneider and Orlando Cole. Currently, he is a member of the Manhattan String Quartet. He has concertized in the Far East, Australia, Europe, Central America, and throughout the United States and Canada. Mr. Finckley has performed as frequent guest artist with such acclaimed ensembles as the Tokyo String Quartet, Orpheus Chamber Ensemble, and Speculum Musicae. He has also appeared at the Casals, Santa Fe, Ravinia, Madeira Bach, and Norfolk Chamber Music festivals, and is a founding member of the North Country Chamber Players of New Hampshire.

Jean Kopperud, known for her virtuoso performances both in the concert hall and in music theater, is a graduate of The Juilliard School and former pupil of Nadia Boulanger, Ms. Kopperud has toured internationally as a concert soloist and chamber musician. National acclaim for her performances of Karlheinz Stockhausen's "Harlekin," a tour-de-force for dancing clarinetist, resulted in her Avery Fisher Hall debut, presented by the New

for dancing clarinetist, resulted in her Avery Fisher Hall debut, presented by the New York Philharmonic. Ms. Kopperud is currently a member of I. S. C. M., Washington Square Chamber Players, Ensemble 21, and Omega Ensemble. She serves on the faculty of The Juilliard School, Columbia University, and New York University. At Juilliard she teaches a class called "On the Edge," a course to practice performing that is also done in workshop around the country.

Linda Quan has had a diverse career concertizing and recording in the United States, Canada, South America, Europe, Asia, and Australia. In the new music field, she has most recently performed and recorded with the New York New Music Ensemble, Atlantic Quartet, and I. S. C. M. Chamber Ensemble. She has served on the faculty of Vassar College since 1980, and her activities in the period instrument field have included the Aulos Ensemble, Handel and Haydn Society, American Classical Orchestra, Smithsonian Chamber Players, and Bach Ensemble. She has recorded on the Harmonia Mundi, Smithsonian, C. R. I., Musical Heritage Society, MusicMasters, Opus One, and Decca (L,Oiseau-Lyre) labels.

Jayn Rosenfeld, executive director of New York New Music Ensemble, plays with the I.S.C.M. Ensemble, the Richardson Players at Princeton University and the Washington Square Contemporary Music Society. She is the first flutist of the Princeton Symphony Orchestra and performs and coaches at the Manchester Music Festival, Vermont. Presently a teacher at The Juilliard School in the music advancement program, at Princeton University, and at the Greenwich House Music School (a flute workshop for adults), she is active on the boards of the I. S. C. M. and the New York Flute Club. She has recorded concerti, including works by Cimarosa, Steiger, Kraft, Gilbert, flute chamber music of Albert Roussel, and many contemporary chamber works.

Guest pianist **Christopher Oldfather**'s eclectic career on all keyboard instruments has taken him as far as Moscow and Tokyo. New York Philharmonic, San Francisco Symphony, and Ensemble Moderne in Germany have all presented him as soloist, and he is a longtime member of Boston's acclaimed Collage New Music ensemble.

Guest artist **Tom Kolor,** cited by the *New York Times* as "a virtuosic percussionist," is an active chamber, solo, and orchestral performer. He has performed throughout the world as a member of the Talujon Percussion Quartet, Ensemble 21, Newband, and Sospeso. Mr. Kolor is a frequent guest of the Chamber Music Society of Lincoln Center, Speculum Musicae, New York New Music Ensemble, Orchestra of St. Luke's, Da Capo Chamber Players, Mosaic, Group For Contemporary Music, Continuum, and Orpheus Chamber Orchestra. As a soloist he has given premieres by Milton Babbitt, John Zorn, Tania Leon, Wayne Peterson, and Jerome Kitzke. Mr. Kolor holds a master's degree from The Juilliard School and currently teaches at William Paterson University, S.U.N.Y. Purchase, and Columbia University.

Guest artist **James Baker** is a noted New York City-area freelance musician, especially with the contemporary music scene. Baker appears regularly with such esteemed chamber groups as Speculum Musicae, Continuum, New York New Music Ensemble, New York Philomusica, and I. S. C. M. He is a member of the American Composers Orchestra, New Orchestra of Westchester, and Brooklyn Philharmonic, and has made appearances with the New York Philharmonic. He records for television and film and has played in a number of Broadway shows, most recently *An Inspector Calls*. Baker received his master's degree from The Juilliard School, where he was a scholarship student of Saul Goodman.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Tony Dayton
Media Music

Required for
Bachelor of Music Degree
With Emphasis in Media Music

7:30 pm
15 October 2005
Madsen Recital Hall
Harris Fine Arts Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

All lyrics and music are written or co-written (as specified) by Tony Dayton.

Scott Neilson:
Arranged and recorded with added music from "Jurassic Park" and "The Prince of Egypt". Audio samples included.

J'aime les Poulets	A French cultural song
Three Blind Mice	Traditional folk tune
Just Keep Swimming	Children's song
Kendall and Kerry Lied	

Recording Studio Projects

25 years	(KMB Studio)
Ben Harris, *Solo Guitar*	
I Heard the Bells	(Music 389 Project)
Rocker Baby	
The Sun Went Out	(Music 355R Project)
Katie	(Pro tools Project)
Cloudy Girl	
1950	(Songwriting Project)
I'm So Happy	(Shortened version)

Super Boy Recording
Arranged and recorded with added music from "Jurassic Park" and audio samples.

I Had a Crazy Dream
Kristy Fleming, *vocals*
Music and lyrics by Tony Dayton and Katie Cowley.

Frederick the Cross-eyed Cat: Children's song
Music and lyrics by Tony Dayton, Jared Miller, and Ben Hersh.

Special thanks to: My Heavenly Father for working with me and giving me these talents. To the Faculty of BYU for a great musical education; and Ron Simpson for some excellent songwriting know how and putting up with me.

Tony Dayton, Kristy Fleming, *vocals*
Chad Fleming, *drums*
Andrew Maxfield, *bass guitar*
Tony Dayton, *guitar*

This musical event is sponsored by the BYU School of Music.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Silver Breeze
Jennifer Mordock, *director*

BYU Flute Choir
April Clayton, *director*

7:30 p.m.
16 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Simple Gifts — Traditional
Arr. Ricky Lombardo

Monochrome V — Peter Schickele
(b. 1935)

Rondo, K. 184b — Wolfgang Amadeus Mozart
(1756–1791)
Arr. A. A. Scott

Rebecca Bogardus, *soloist*

Tag! — David L. Wells
(b. 1963)

Silver Breeze
Jennifer Mordock, *director*

Overture to *The Wasps* — Ralph Vaughan-Williams
(1872–1958)
Arr. S. Ben-Meir

Cloud Studies No. 6 — Leo Kraft
(b. 1922)

Marianne Cutchins, *conductor*

Concerto in C — Antonio Vivaldi
Allegro — (1678–1741)
Arr. Nancy Nourse

Meleece Cheal, *soloist*

Daphnis et Chloé — Maurice Ravel
(1875–1937)
Arr. Rie Schmidt

BYU Flute Choir
April Clayton, *director*

Silver Breeze

Summer Biehler
Rebecca Bogardus
Emily Bowen
Janelle Bryant
Marcelle Crockett
Aubrey Evans
Shannon Hill
Chelsey Keeler
Marilyn Kiene
Melissa Landeen
Amy Maxwell
Carin Olavson
Sarah Ray
Fawn Taylor
Lauren Taylor
Tara Wiseman

BYU Flute Choir

Kacey Ableman
Kayla Barnes
Lisa Barnhill
Meleece Cheal
Marianne Cutchins
Annie Elmer
Kellie Goff
Kate Holt
Sherry Lowry
Jenni Nealon
Lynette Noonan
Chrissy Stornetta
Rachel Woodfield

This musical event is the forty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jeffrey Shumway
Piano

Faculty Artist Recital

7:30 p.m.
17 November 2005
Madsen Recital Hall
Harris Fine Arts Center

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Barcarolle, op. 60 — Fryderyk Franciszek Chopin (1810–1849)

Sonata in E-flat Major, op. 7 — Ludwig van Beethoven (1770–1827)
- Allegro molto e con brio
- Largo, con gran expressione
- Allegro
- Rondo: Poco allegretto e grazioso

Pause

Moments musicaux, op. 16 — Serge Rachmaninoff (1873–1943)
- Andantino
- Allegretto
- Andante cantabile
- Presto
- Adagio sostenuto
- Maestoso

This musical event is the forty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Folk Music Ensemble

with special guest

Lincoln Highway

7:30 p.m.
18 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

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Program will be announced from various bluegrass, folk, and old time songs.

Ensemble I

Lacy Williams, *guitar, voice*
Melissa Madson, *fiddle*
Andrea Walter, *mandolin*
Nathan Walter, *banjo*
Adam Keller, *bass, voice*
Carrie Porter, *guitar, voice*

Ensemble II

Dave Gibson, *harmonica, voice*
Trent Blackham, *guitar, voice*
Libby Frandsen, *voice, fiddle*
Robby Sorensen, *mandolin, voice*
Jonny Frandsen, *fiddle, voice*
Matt Nokleby, *bass, voice*

Lincoln Highway

Cedar Thibeault, *guitar, voice*
Geoff Groberg, *bass, banjo, voice*
Jonathon Wood, *mandlin, fiddle, guitar, voice*
Nate Olson, *fiddle, voice*
Mark Geslison, *guitar, mandolin, voice*

Upcoming Events

Christmas Around the World

Friday–Saturday, December 2–3, 7:30 p.m.
Saturday matinee, 2:00 p.m.
Marriott Center
$10 (Tickets available at the Marriott Center Ticket Office)

A Timeless Christmas

Sunday, December 11, 6:00 p.m.
Provo Tabernacle
Free

This musical event is the forty-sixth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

HONORED AND BLEST BE HIS EVER GREAT NAME

JOSEPH SMITH BICENTENNIAL CONCERT

Barlow Endowment for Music Composition at Brigham Young University

Brigham Young University's School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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Cover: "Forces of Light & Dark" by Warren Luch
© Intellectual Reserve Inc.

Dr. Robert Cundick was inspired by Warren Luch's striking and evocative linoleum-cut print, "Forces of Light & Dark," as he composed for his piece for tonight's premiere. So that all attending may see the artwork in its original size, Dr. and Mrs. Cundick have displayed their print in the lobby adjacent to the Fine Arts Ticket Office. A limited number of prints are still available from the artist.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Barlow Endowment for Music Composition
School of Music

Honored and Blest Be His Ever Great Name: Joseph Smith Bicentennial Concert

Green Tree
By Stephen Jones

Tribute
By Murray Boren

Remembering Joseph: We Who Press to the Path
By Robert Cundick

Till All Eternity Shall Ring
By Mack Wilberg

7:30 p.m.
18 November 2005
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Welcome and Introductions — Dale Monson

Profile of the Barlow Endowment for Music Composition at BYU

Introduction by Stephen Jones

Green Tree — Stephen Jones

Philharmonic Orchestra
Kory Katseanes, *conductor*

Introduction by Murray Boren

Tribute — Murray Boren

Wind Symphony
David Blackinton, *conductor*

—FIFTEEN-MINUTE INTERMISSION—

Introduction by Robert Cundick

Remembering Joseph: We Who Press to the Path — Robert Cundick
Text by Robb Cundick

BYU Singers
Ronald Staheli, *conductor*
Shane Warby, *baritone*
Julie Bevan, *cello*

Introduction by Mack Wilberg

Till All Eternity Shall Ring — Mack Wilberg
Texts from *A Collection of Sacred Hymns*, 1835
- Praise to God, Immortal Praise
- Glory to Thee, Eternal King (Evening Hymn)
- Sing and Praise His Name Aloud!
- The Great and Glorious Gospel Light

Concert Choir
Rosalind Hall, *conductor*
Jenne West, Matt Nielsen, Michael Peck,
Nate Young, Matthew Peterson, *percussion*
Jared Oaks, Carric Smolnik, *piano*

Remembering Joseph: We Who Press to the Path — Robert Cundick

CHORUS: Joseph.
Oh, Brother Joseph.
We who press to the path,
The path that shines of the light you received from our Savior,
Pause to reflect and listen with heart and mind.
You guided our fathers from darkness to the dawn of the latter day.
Sing of your journey!
Tell us how you sought the gate!

JOSEPH: From the age of twelve to fifteen
I pondered many things in my heart:
The [state] of the world of mankind,
The contentions and divisions,
The wickedness and abominations,
And the darkness, which pervaded the minds of [men].
By searching the scriptures
I found that mankind did not come unto the Lord,
But that they had apostatized from the true and living faith.
I felt to mourn for my own sins
And for the sins of the world.

CHORUS: Joseph—we, too, lament when we stray.
For though blessed with the Gospel's lamp,
Mists of darkness are ever at hand.
But you gave voice to the whispers of prophets long lost to the world,
Even they who point to the Tree of Life!
And we hold to God's word as we strive to partake of its fruit.
And when at last we reach and relish its sweetness,
We in turn look back and beckon others to follow.

JOSEPH: [I turned my eyes to the physical world]
And looked upon the sun, the glorious luminary of the earth!
And also the moon,
Rolling in their majesty through the heavens.
The stars shining in their courses
And the earth upon which I stood.

CHORUS: The sun is yet bright in the sky,
And also the moon.
But the stars are ofttimes dimmed by earthbound light;
How easily the hurried world forgets them.
But we look up in wonder!
For we have seen them engraved on the house of their creator,
And have served Him there.
And have felt His Holy Spirit quicken our hearts!

JOSEPH: I thought of the beast of the field
And the fowls of heaven and the fish of the waters
And also man
Walking forth on the face of the earth in the strength of beauty.
Whose power and intelligence in governing the things
Which are so exceedingly great and marvelous
[Is] even in the likeness of him who created them.
I considered these things and my heart exclaimed,
"Well hath the wise man said,
'It is a fool that saith in his heart, there is no God.'"

CHORUS: Our day has seen sights that once were reserved for visions:
To look upon Earth from the heavens!
Her oceans reflecting the azure sky
And her continents swept by the rushing clouds!
Yet many refuse to see with the heart.
And though knowledge has blossomed
And favors our lives with great things,
Wisdom shadows behind and shakes her head in sadness.
Joseph, your words inspire us to value these gifts
And reverence Him who gives them.

JOSEPH: All these bear testimony
And bespeak a being who maketh laws
And who [decrees] and [binds] all things in their bounds.
Who filleth Eternity;
Who was and is and will be from all Eternity to Eternity.
[Who] seeketh such to worship him
As worship Him in spirit and in truth!
Therefore I cried to the Lord for mercy
For there was none else to whom I could go.
The Lord heard my cry
And a pillar of light came down from above and rested upon me.
I was filled with the Spirit of God
And the Lord opened the heavens upon me!

CHORUS: You planted the seed of faith in your heart
And you saw that it was good.
It grew and enlarged your soul
And caused you to reach out to God.
And the Lord had mercy—
Mercy for you and for all who had wandered so long in darkness.
How we rejoice that the heavens were opened!
How we delight in the words of our Savior!

JOSEPH: And I saw the Lord and He spake unto me, saying,
"Joseph, my son, thy sins are forgiven thee.
Walk in my statutes and keep my commandments.
Behold I am the Lord of glory.
I was crucified for the world
That all those who believe on my name may have eternal life.
Behold and lo, I come quickly as it is written of me,
In the cloud, clothed in the glory of my Father."

CHORUS: So as He appeared unto you,
We know that we, too, shall see Him,
Whether in this life or in the world to come.
And we shall fall at His feet and worship Him;
And shall testify with our tears of our love for Him;
And shall smile as we look on His tender face in gratitude.

JOSEPH: And my soul was filled with love
And for many days I could rejoice with great joy.
And the Lord was with me.
But [at first there were few] that would believe the heavenly vision.
Nevertheless I pondered these things in my heart.

CHORUS: The Lord has awakened ears to hear
And hearts to hope for the tidings you proclaimed.
And now, as the stone cut out without hands,
The Lord's work and glory roll forth to fill the earth.
Millions learn of you, Brother Joseph,
And extol your name for good,
And teach their children to press to the path
That shines of the light you received from our Savior,
That leads to our eternal home.

—ROBB CUNDICK

Till All Eternity Shall Ring — Mack Wilberg
Texts from *A Collection of Sacred Hymns,* 1835

Praise to God, Immortal Praise

Praise to God, immortal praise,
For the love that crowns our days;
Bounteous source of every joy,
Let thy praise our tongues employ;

For the blessings of the field,
For the stores the gardens yield,
For the vine's exalted juice,
For the gen'rous olive's use;

Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain,
Clouds that drop their fat'ning dews,
Suns that temp'rate warmth diffuse;

All that spring with bounteous hand
Scatters o'er the smiling land;
All that lib'ral autumn pours
From her rich o'erflowing stores;

Thanks to thee our God we owe;
Source from whence all blessings flow!
And for these our souls shall raise
Grateful vows and solemn praise.

—Anonymous
Hymn No. 12

Glory to Thee, Eternal King (Evening Hymn)

When restless on my bed I lie,
Still courting sleep, which still will fly,
Then shall reflection's brighter power,
Illume the lone and midnight hour.

If hush'd the breeze, and calm the tide,
Soft will the stream of mem'ry glide,
And all the past, a gentle train,
Wak'd by remembrance, live again.

If loud the wind, the tempest high,
And darkness wraps the sullen sky,
I muse on life's tempestuous sea,
And sigh, O Lord, to come to thee.

Toss'd on the deep and swelling wave,
O mark my trembling soul and save!
Give to my view that harbor near,
Where thou wilt chase each grief and fear!

—Isaac Watts or Baptist W. Noel
Hymn No. 47

Lord, let my soul forever share
The bliss of thy paternal care;
'Tis heaven on earth, 'tis heaven above,
To see thy face, to sing thy love.

O when shall I, in endless day,
Forever chase dark sleep away,
And hymns divine with angels sing,
Glory to thee, eternal King!

—Thomas Ken
Hymn No. 45

Sing and Praise His Name Aloud!

Before this earth from chaos sprung,
Or morning stars together sung,
Jehovah saw what would take place
In all the vast extent of space.

He spoke; this world to order came,
And men he made lord of the same,
Great things to them he did make known,
Which should take place in days to come.

He prophesied of this our day,
That God would unto Israel say,
The gospel light you now shall see,
And from your bondage be set free.

He said God would raise up a seer,
The hearts of Jacob's sons to cheer,
And gather them again in bands,
In latter days upon their lands.

He likewise did foretell the name,
That should be given to the same,
His and his father's should agree,
And both like his should Joseph be.

This seer like Moses should obtain,
The word of God for man again;
A spokesman God would him prepare,
His word when written to declare.

The key of knowledge long since lost,
Has virtue still as at the first,
To bring to light things of great worth,
And thus with knowledge fill the earth.

According to his holy plan,
The Lord has now rais'd up the man,
His latter day work to begin,
To gather scatter'd Israel in.

Now let the saints both far and near,
And scatter'd Israel, when they hear
This news, rejoice in Israel's God,
And sing, and praise his name aloud.

—Anonymous (LDS)
Hymn No. 72

The Great and Glorious Gospel Light

The great and glorious gospel light
Has usher'd forth into my sight,
Which in my soul I have receiv'd,
From death and bondage being freed.

With saints below and saints above,
I'll join to praise the God I love;
Like Enoch too, I will proclaim,
A loud Hosanna to his name.

Hosanna, let the echo fly
From pole to pole, from sky to sky,
And saints and angels, join to sing,
Till all eternity shall ring.

Hosanna, let the voice extend,
Till time shall cease and have an end;
Till all the throngs of heav'n above,
Shall join the saints in songs of love.

Hosanna, let the trump of God,
Proclaim his wonders far abroad,
And earth and air and skies and seas
Conspire to sound aloud his praise.

Praise God from whom all blessings flow,
Praise him all creatures here below;
Praise him above angelic host;
Praise Father, Son, and Holy Ghost.

Amen!

—Anonymous (LDS)
Hymn No. 22

Stephen Jones has been honored with commissions from the Chicago Symphony Orchestra, the Cincinnati Chamber Orchestra, the Barlow Endowment for Music Composition, the Utah Arts Festival, and the Meadows Wind Ensemble at Southern Methodist University, as well as from St. Thomas University, Emory University, and Temple University choreographer Eva Gholson.

His works have been played throughout the United States and internationally, including performances by the Chicago Symphony Orchestra, the Cleveland Chamber Symphony, the Cincinnati Chamber Orchestra, the Utah Symphony, the Fairbanks Symphony, the Mormon Tabernacle Choir, the Sybil Dance Company, Philadanco, and many other professional and university ensembles. They have been heard in performances and readings at the Aspen, Ernest Bloch, Lancaster, and June in Buffalo festivals and at national conferences of the Society of Composers, the College Band Directors National Association, the Percussive Arts Society, the Society for Electro-Acoustic Music, and the British Association of Symphonic Bands and Wind Ensembles Festival in Manchester, England. His music can be heard on the Gasparo and Tantara labels. His works for wind band are published by Boosey and Hawkes as part of their Windependence series.

Born in 1960, he studied composition as an undergraduate at Brigham Young University, where he studied with Merrill Bradshaw, David Sargent, and Murray Boren. He received MM and DMA degrees in composition from the University of Cincinnati's College-Conservatory of Music, where his principal teachers were Jonathan Kramer, Joel Hoffman, Alan Sapp, and Earle Brown. His studies also included work with Bernard Rands at Aspen and Joseph Schwantner at the Atlantic Center for the Arts.

Dr. Jones serves as dean of the College of Fine Arts and Communications and professor of composition in the School of Music at Brigham Young University.

Transcription of Stephen Jones's Introduction

Writing a piece in commemoration of the bicentennial of the birth of Joseph Smith has been a challenging thing for me. I have spent a lot of time reading and thinking and praying.

In the short time allotted me, I didn't feel it was possible to portray his life or to write a piece *about* him so much as to write a piece *for* him. Early on in the process, I decided to use the hymn "High on a Mountain Top." It seems to me that Joseph's work is still a banner set on a hill that is being seen by all the world, and the unfurling of that banner is central to what the composition is about.

Another way of thinking about this piece is related to its title, which is "Green Tree," perhaps an unusual title. The title is referenced twice in scripture, and John Taylor actually mentions it in Section 135 in his eulogy to the Prophet. He says, "If the fire can scathe a green tree for the glory of God, how easy it will burn up the dry trees to purify the vineyard of corruption." The scathing of the green tree of Joseph Smith and the fact that his work lives on, I think, is what my piece is about.

As I thought about the form of the composition, it seemed too difficult in a relatively short time frame to portray it; there were too many events in Joseph's life. But the central events of his life—the First Vision, one part of the frame, and then the martyrdom, which ended his life here on the earth—seemed important to incorporate. I considered those events to have meaning in our lives in terms of revelation and sacrifice; those were two doctrines he taught and they are important to us. I combined these with two other important concepts, or representations, of his life and ended with growth, revelation, persecution, and sacrifice. And then I guess I'd add another and that's triumph. Roughly, the piece is laid out in that way.

The composition unfolds slowly; that represents growth. In one section we first hear the tune "High on a Mountain Top," and that represents the beginning of revelation, the unfurling of the banner. The vigorous, driving sections represent persecution. I don't think the audience will miss the martyrdom portrayal. Then, after the martyrdom, the message is that he still lives and that the banner is yet being unfurled.

I am very thankful for the Prophet and for his life and for the opportunity he has given us to know the Savior better. I hope sincerely that my piece and all the pieces will draw us closer to each other and to Him and to this green tree that keeps on growing.

Murray Boren is composer in residence at Brigham Young University, where he teaches music composition and theory. A prolific composer, his list of works includes nine operas, dozens of songs and choral works, and nearly one hundred chamber compositions—in addition to large-scale works for band and orchestra. He has also written for theatre, most recently BYU's productions of *Nathan the Wise, Wind in the Willows, Antigone,* and *Macbeth*.

Recent works include "Lexicon: A Concerto for Harp and Chamber Orchestra," commissioned by the American Harp Association and premiered at its national convention, and "Dance Duos" for clarinet and cello. To commemorate the 200th anniversary of the Prophet Joseph Smith's birth he composed the opera, *The Book of Gold*, collaborated with poet Sally Taylor on "The Joseph Sonnets," and tonight's "Tribute." Dr. Boren is currently working on "Joy," a Christmas fantasia for Kory Katseanes and the BYU Philharmonic Orchestra.

A CD of his compositions, *Partial View,* is available from Tantara Records.

Transcription of Murray Boren's Introduction

I didn't want the piece to be a depiction of anything in music. I didn't want it to be a series of vignettes that depict certain parts of Joseph's life. Instead I wanted it to be a tribute to him as a person. I wanted this to be a celebration of what I think I know about that gentleman and how much I honor him.

I came up with the concept of writing something that I thought was celebratory. I would rather celebrate the man than bemoan the sad parts of his life. I also tried to write something that was one of my best efforts. I decided rather than writing what somebody else wanted me to write about Joseph, I should try to write the best thing I could. So I sort of invented a new harmonic language for myself. It is actually a sound world I've not used before in a piece of music and much more assertive than anything else I've written—in part, I think, because it is more my response to him as a person.

My big goal is that people will be interested in the sounds. They will be new sounds; that's the whole point of having a new piece. So people shouldn't expect, in my pieces anyway, to recognize anything, but I'm hoping the sounds themselves will be interesting. I hope people will listen for certain harmonic conventions or chords and the certain stature of them—the largeness of the chords in some case; they are very large in the band.

Band is more complex for me than orchestra music, and it has a smaller palette, which is an interesting conflict actually. Because band doesn't have the string section, it has less "coloristic" shifts but it also has more people involved and they do interesting things. Band is fun! Band is more work than orchestra work for me. I compose in my head, so I imagine the sounds that I want and place them in space somehow. If the sound is "flutesque," then I put a flute to it and see how it sounds. It's fun because when you are working in your head you can just switch the instruments around. You can play the lines through in your mind on flute then switch to clarinet and compare the two and make a decision. So you are using sonic imagination—at least I do—to decide how to color the sounds.

In my piece the instruments and the specific musical events don't replicate, or even represent, certain elements of Joseph's life. The flute isn't Emma and the oboe isn't Joseph. I don't do that kind of literal stuff in my music. My music is much more evocative, thus less specific. Knowing this is helpful in understanding the music. I really think music is best appreciated when you just open yourself up to the basic sounds and let it wash over you. How that vibrates inside of your being is what makes the piece interesting.

For me, great art is that which I can't forget, even if I'm not sure I like it or not. I'm not sure whether you should have to like it, but it should be intriguing. It should spark some kind of interest. You might even ask yourself, "Why would somebody do that? Why is that sound there? What is that sound trying to tell me?" It is a new language. For example, if I don't speak Portuguese, it's like listening to Portuguese the first time. It's interesting, but I don't know what its meaning is yet. But I am hoping that people will be intrigued enough to remember the music.

Robert Cundick was born in Salt Lake City in 1926 and grew up in Sandy. When he was eight years old, he began studying piano and at age eleven he began studying organ. His principal organ teacher was Alexander Schreiner. An interest in composition was awakened when he completed a course in music theory taught by LeRoy Robertson. With Robertson's encouragement he received a doctoral degree in composition from the University of Utah in 1955. A faculty member of the music department at the University of Utah and later at Brigham Young University, he was appointed Tabernacle organist in 1965, serving until December 1991.

He married Charlotte Clark in 1949, and they are the parents of five children—all musicians. In 1962 the Cundick family was called on a mission to England for two years, where Dr. Cundick gave daily organ recitals at the Hyde Park Chapel in London. After their retirement the Cundicks were called to serve as directors of hosting at BYU's Jerusalem Center.

Dr. Cundick's compositions include choral, orchestral, and chamber works in addition to songs and various pieces for solo instruments. His commissions include two previous grants from the Barlow Endowment for Music Composition at BYU, *The Song of the Heart,* for chorus and orchestra with text by Elder Neal A. Maxwell, and "Sonata for Violoncello and Piano" for the Drinkall/Baker Duo.

Transcription of Robert Cundick's Introduction

After I received the commission, I immediately contacted my son, Robb, with whom I've worked on many occasions in the past. Robb started immediately to provide me with a Joseph-related text. [Robb told me that] among the first words that Joseph is known to have written in his life is an account of the First Vision. This account is not the one that we are familiar with in the [Pearl of Great Price]. This one really talks about Joseph's feelings as he was growing up, as he looked at the world around him, as he looked at the state of mankind—what he felt as he looked around at the physical world. [Robb loved] it because [Joseph] talks about the moon and the stars, the heavens, the fish of the waters, and man walking forth upon the face of the earth. [Robb] could see that this account could be a basis for the conversation between the modern-day Church and Joseph that I had envisioned.

The very name Joseph immediately translated into a falling interval of a third. Another thing that figured very prominently in this beginning of the creative process was the fact that Warren Luch had given me a large linoleum cut of the First Vision, which he entitled, "Forces of Light & Dark." It has light, it has darkness, and it has the figure of Joseph. So in the composition I wanted to do the same thing. "It's a risk," I thought, "to do something this simple: chorus, which is invariably a cappella; solo cello, representing the Voice of Revelation; and baritone, singing the voice of the Prophet. It's cut down to the bare essentials." I've never done anything that is so sparse, as it were. I always started at the piano on my knees praying and the inspiration flowed.

Mack Wilberg was appointed associate music director of the Mormon Tabernacle Choir and conductor of the Temple Square Chorale in May 1999. He received his bachelor's degree from Brigham Young University and his master's and doctoral degrees from the University of Southern California.

Formerly a professor of music at Brigham Young University, he is active as a composer, arranger, guest conductor, and clinician throughout the United States and abroad. His compositions and arrangements are performed and recorded by choral organizations throughout the world, including recent performances by the Chicago Symphony and Chorus and the Dallas Symphony and Chorus.

Upcoming performances of his works feature the San Francisco Symphony and Chorus and soprano Reneé Fleming. In addition to the many compositions he has written for the Tabernacle Choir, his works have been performed by such artists as Frederica von Stade, Bryn Terfel, The King's Singers, and Audra McDonald. One of his arrangements has recently been recorded by Bryn Terfel and the London Symphony Orchestra on the Deutsche Grammophon label.

This evening's performance is Dr. Wilberg's third Barlow Endowment commission, the other two being for the Mormon Tabernacle Choir and the Bach Choir of Pittsburgh.

Transcription of Mack Wilberg's Introduction

When you are writing a piece for voices, one of your main concerns is text. I wanted to use text that had some authenticity about it. One day I was actually thumbing through the 1835 hymnal, which of course was selected and compiled by Emma Smith. Then it just hit me that there were lots of great texts that are no longer known or used in the Church but yet have a valuable message, particularly concerning the Restoration. So what I have written are completely new musical settings of old texts.

I am almost computer illiterate, and I do it the old-fashioned way—with pencil and paper. I usually have to have a piece worked out completely in my mind before I ever can put notes on the page. Some of that is worked out in rather odd places: sometimes it's while I'm mowing my lawn; sometimes it's when I'm sweeping the floor. Nothing is worse than looking at a blank piece of manuscript paper and not knowing where you are going.

There is something quite wonderful about voices and instruments together, and I did know that I wanted the compositions to be accompanied. What's better than one piano but two pianos! Particularly if you can't have an orchestra, the piano is the best way of coming close to an orchestral sound. So I hope the two pianos and percussion will add some color and interest to the pieces.

The first movement is entitled "Praise to God, Immortal Praise" and is very jubilant and rhythmic. The second movement, "Glory to the Thee, Eternal King," comes from the evening hymn portion of the book. It is indeed meant to be an evening hymn—a hymn of rest, if you will. The third movement, "Sing and Praise His Name Aloud!" is in direct reference to the Prophet Joseph Smith. Again, this was an anonymous text at the time and is very spirited. The last movement is entitled "The Great and Glorious Gospel Light." It has a little nobility about it and I hope brings the piece to a close.

I can't help but feel that Joseph Smith read these texts and perhaps approved them before they were printed. I don't think it's going too far to say that perhaps he knew some of them very well and maybe even loved them. I am pleased to honor him by bringing them forward once again.

Philharmonic Orchestra

Kory Katseanes, *conductor*

Violin I
Ben Chan
Aaron Ashton
Tamra Davis
Sara Mangum
Tony Perez
Carrie Rosevear
Mary Julia Wilson
Lynda James
Abby Hill
Gillian Campbell
Sara Black
Lisa Badal
John Kovalenko
Julie Beistline
Sara Johansen
Curtis Woodbury
Melanie Hogg
Emily Orton

Violin II
Mindy Davis
Cari Green
Heather Chan
Gary Parente
Saralyn Workman
Jessica Jenson
Jennifer Laker
Say Jay Hynes
Kaitlin Nelson
Ashley Boulter
Bonnie Frazier
Kathryn Duqué
Jessica Olsen
Jared Starr
Jamie Thornton
Amy Roesler
Mariah Wilson

Viola
Tally Oldroyd
Carrie Maxwell
Andrew Snow
Trent Frazer
Angela Miller
Eric Lew
Gina Roper
Aisha Mortimer
Annelise Hatch
Aubree Walker
Julie Dangerfield
Anne Clawson
Jennifer Call
Brandon Matthews

Cello
Kayson Brown
Sharon Meilstrup
Adam Crandell
Rachel Harlos
Michelle Johnson
Natachia Li
Jennifer Chandler
Brooke Gardner
Liz Davis
Eric Sorensen
Skye Smith
Erica Page

Bass
Regan Brough
John Taylor
Liz Rhodes
Steve Liening
Spencer Petersen
Kelli Tree
John Lanman

Harp
Angela Dastrup
Alicia McQuay

Piano
Miriam Medley

Flute
Alicia Christensen
Kimberly Schrader

Piccolo
Marianne Cutchins

Oboe
Alissa Christensen
Becca Wilson

English Horn
Julia Hobbs

Clarinet
Susan Croft
Erin Phelps
Dane Skabelund

Bass Clarinet
Bryn Huntington

Alto Saxophone
Megan Fisher

Bassoon
Amie Reynolds
Katie Smith

Contrabassoon
Jorge Torres

Horn
Robbie Davis
Lucy Hall
Nick Dudoich
Dan Omer
Tyler Holt

Trumpet
Jason Bergman
Randy Lee
Spencer Wallin

Trombone
Adam Bean
Dallan Christensen
Dan Barrett

Tuba
Joe Jensen
Aaron Southerland

Percussion
Kandis Taylor
Jared Morris
Nate Watson
Jed Bodgett
Matt Nielsen

Wind Symphony

David Blackinton, *conductor*

Flute
Kacey Ableman
Sherry Lowry
Marti Thomson

Piccolo
Meleece Cheal

Oboe
Adele Blackham
Jami Frogley

English Horn
Lizzy Nelson

Clarinet
Bryn Huntington
Mandy Goodfellow
Dane Skabelund
Stephanie Allred
Roger Brough
Lisa Larsen
Peter Shirts
Ruth Anthony
Hollie Grey

Bass Clarinet
Jarom Coleman
Lauran Lloyd

Contrabass Clarinet
Sara Conger

Bassoon
Erin Tippets
Darcy Whetten

Alto Saxophone
Megan Fisher
Chad Ostermiller

Tenor Saxophone
Chris Wilson

Baritone Saxophone
Rick Nobbe

Horn
Jonathan Johnson
Steven Newbold
Maurico Paez
Kenji Hood
Catherine Bennion

Cornet
Jared Hearld
Michelle Mingledorff
Erin Cox
Julie Ellison

Trumpet
Kurt Peregrine
Matt Winterton

Trombone
Michelle Flowers
Kevin Stephenson
Zac Crawford
Jay Roberts

Tuba
Aaron Southerland
Tawna Hadfield

Euphonium
Joe Belliston
Shizuka Matsuzaki

Percussion
Jenne West
Matt Nielsen
Mike Peck
Nate Young
Matthew Peterson

BYU Singers

Ronald Staheli, *conductor*

Jacob Malczyk, Bryson Mortensen, *graduate assistants*

Soprano I	**Alto I**	**Tenor I**	**Bass I**
Rachel Cox	Emily Duke	BJ Cox	Justin Bills
Stacy LeSueur	Charity Murdock	Carl Pantle*	Ben Boster
Rebecca Whale	Sarah Nowland*	Rich Smith	Jacob Malczyk*
Laura Workman*	Christina Scow	Tim Workman	Forrest Pixton
	Saralyn Workman		Dan Workman
Soprano II	**Alto II**	**Tenor II**	**Bass II**
Lindsay Oldroyd*	Ashley Bair	Nicholas Bishop	John Bonner
Christiane Swenson	Arly Evensen	William Hall	Matthew Gee
Rebecca Warthen	Taryn Heller*	Matthew Martin	Joshua Hendryx
Emily Workman	Leanna Pink	Andrew Wheelwright*	Shayne Holmes
	Lillian Talmage		Brian Monson
	Elaina Wettlaufer		Bryson Mortensen*
	Melissa Wettlaufer		Daniel Robertson

* Section leader

Concert Choir

Rosalind Hall, *conductor*
Carric Smolnik, *graduate assistant*

Soprano	Alto	Tenor	Bass
Rachel Borup	Jessica Anderson*	Joshua Bishop	Sterling Anderson
Heidi Butler	Rachel Baker	Joseph Castleton	David Baker
Sarah Hachtman	Lori Bikhazi	Joel Crane	Andrew Bankhead
Kalli Hansen	Bridgette Brinkerhoff	Jonathan Duncan	David Beckstead
Emily Lawrence	Brooke Corbridge	Benjamin Gardner	Stewart Campbell
Brianne Lindsay	Courtney Cross	Anthony Gardner*	James Cragan
Deanna Lunt*	Amy Fitzgerald	Chris Hathaway	Eric Davis
Rachel McCune	Angela Higbee	Andrew Hill	Jonathan Gardea
Angela Nelson	Melissa Jensen	Bryson Jones	Curtis Goodman
Hillary Neubert	Emily Kinghorn	Christopher Lewis	Jeremy Goodson
Cathy Oldroyd	Erin Lindsley	Peter May	Vaughn Harris
Julie Rappleye	Megan Malouf	Kevin McMurtrey	Aaron Hatch
Megan Richey	Cindy Meakin	Juan Pereira	Mark Henderson
Brooke Robbins*	Lena Noble	Benjamin Peterson	Stephen Holden
Anna Snyder	Alicia Packer	Jacob Rogers	Todd Horne
Amber Thomas	Ryann Payne*	David Sauer	Christopher Jewkes
Holly Tippetts	Heather Perkins	David Segrera	Steven Kay
Shaunel Watts	Valerie Perkins	Michael Sharp*	Bradley Layton
Jennifer Weiss	Miriam Pollard	Robert Swenson	Eli Morey
	Melanie Price		Kip Nelson
	Emily Rasmussen		Jared Oaks
	Michelle Samuelsen		Brendon Owens
	Arisa Sánchez		Chad Poulter
	Gina Shumway		Lee Ragsdale
	Bethany Smith		Zachary Roeling
	Christy Smith		Brent Rogers
	Heidi Spann		Matthew Scott
	Whitney Stephens		Peter Shirts*
	Tiffani Stevenson		Carric Smolnik*
	Tiffany Stoddard		Benjamin Snow
	Cherie Swann		Brady Toone
	Alexandra Wink		James Van Heel

* Section leader

The Barlow Endowment for Music Composition was established in September 1983 under the auspices of Milton A. and Gloria Barlow, who presented a substantial gift to Brigham Young University to engender and support excellence in musical composition. The board of directors and board of advisors have subsequently been engaged in employing the proceeds of the Endowment to support four programs: the Barlow Prize, General Commissions, LDS Composer Commissions, and Education Grants.

The annual Barlow Prize offers composers an opportunity to compete for a substantial commission (up to $20,000) to be premiered by a consortium of performing groups upon completion. There are no restrictions regarding musical style, nationality, age, gender, race, religion, or political persuasion. The emphasis of the Barlow Prize alternates each year among various media including choral, large and small chamber, and orchestral music and others.

The annual general commissions are offered to a select number of applicants who demonstrate outstanding achievement or promise, usually in collaboration with one or more performers or performing groups. The objective of the commissioning program is to encourage and support excellence in music composition.

The annual LDS composer commissions are available to composers belonging to The Church of Jesus Christ of Latter-day Saints (LDS) or other composers who are willing to engage LDS subject matter.

The Barlow Endowment provides annual support to the School of Music at Brigham Young University through education grants that support faculty and students in their compositional activities.

The Barlow Endowment also posts an annual newsletter, *Barlow Notes,* on its web site to enhance public awareness of the endowment and its potential benefits to composers and to provide current information on endowment activities. A compilation of past prize winners and commission recipients is available.

Board of Directors and Staff:
Stephen Jones, Chair
Dale Monson, Vice Chair
Thomas Durham, Executive Director
Rebecca Ott, Administrator
Scott Boyter, Financial Officer

Board of Advisors:
Melinda Wagner
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Barlow Endowment for Music Composition at BYU
A-501 Harris Fine Arts Center
Brigham Young University
Provo, Utah 84602

barlow.byu.edu

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Broadcast Schedule

Classical 89 (KBYU-FM)	Friday, December 2, 8:00 p.m Sunday, December 18, 4:00 p.m.
BYU Television	Wednesday, December 21, 9:00 p.m.
KBYU-TV (Channel 11)	Friday, December 23, 7:30 p.m.

www.byubroadcasting.org

Profile of the Barlow Endowment and composers' introductions produced by
BYU Broadcasting

Producer, writer, editor	Mark Phillips
Photographer	Joseph Draschil
Additional photography	Stephen Shimek Craig Camp
Additional editing	Theron Anderson

College Fine Arts and Communications
Division of Design and Production

Lighting designer	Michael G. Handley
Assistant lighting designer	Marianne Ohran
Master electrician	Frank Fults

This musical event is the forty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

Celebration of Christmas
Combined BYU Choirs and Philharmonic Orchestra

Friday–Saturday, December 2–3, 7:30 p.m.
Saturday matinee, December 3, 3:00 p.m.
$9 ($3 off with BYU or student ID)

BYU Wind Symphony and Symphonic Band

Tuesday, November 29, 7:30 p.m.
$9 ($3 off with BYU or student ID)

Winter Choirfest

BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, February 3–4, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Philharmonic Orchestra

MAHLER: Symphony No. 1, "The Titan"
ROBERTSON: Cello Concerto
Tuesday, February 21, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Concert Choir

Saturday, March 18, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Singers

Friday, March 24, 7:30 p.m.
$9 ($3 off with BYU or student ID)

All performances in the de Jong Concert Hall, Harris Fine Arts Center
Fine Arts Ticket Office, (801) 422-4322

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harp Solo and Ensemble Concert

Anamae Anderson, *director*

7:30 p.m.
19 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Palomita blanca — Anselmo Aieta (1896–1964), Arr. Pablo Motta

LeAnne Bennion, Lauren Clough, Kristen Holt, Alicia D. McQuay, Cathryn Randall, Abigail Webb

Italian Polka — Serge Rachmaninoff (1873–1943), Arr. Mikhail Mtchedelov

Angela Doxey, Melissa Mitchell, Valerie Norman, Emily Powell

Yankee Doodle the Globetrotter — Aristid von Würtzler

Theme
Italy (Canzone)
Spain (Fandango)
Argentina (Tango)
France (La chanson)
Israel
Poland (Mazurka)
China
Austria (Viennese Waltz)
Hungary (Lassú is friss)
Germany (Military March)
Russia (Romance)
U.S.A. (Jazz from the Swing Era)

Angela Barlow, Lauren Clough, Sherry Hoffman, Kristen Holt, Marybeth Lathen, Kate Sonne, Stehpanie Sonntag, Alisha Tuttle

Nocturne, from *Trois petite pieces*, op. 7 — Marcel Grandjany (1891–1975)

Elisie Theurer

Absidioles — Bernard Andrés (b. 1941)

Emily Powell

Siciliana, from *Suite of Eight Dances* — Carlos Salzedo (1885–1961)

Angela Doxey

Concerto in B-flat, op. 4, no. 6 — George Frideric Handel (1685–1759)

Allegro moderato

Abigail Webb

Anitras Tanz, from *Peer Gynt Suite,* No. 1 — Edvard Grieg (1843–1907)

Arr. Barbara Meixner

Natalie Crossley, Margarethe Hassell, Cathryn Knoles, Cynthia Lew, Jasmine Low, Laura Richards, Ashli Sharp, Elsie Theurer

The Good Little King of Yvetot — Traditional

Arr. Barbara Meixner

Bandltanz (Maypole Dance) — Arr. Koji Amada

Carrie Cook, Shalayne Davis, Cynthia Lew, Rachel Redfern, Ashli Sharp, Elsie Theurer

Sonata in Re — Mateo Albeniz (1755–1831)

Arr. Whit Dudley

Pizzicato—Polka — Johann Strauss II (1825–1899)

Josef Strauss (1827–1870)

Arr. Aristid von Würtzler

LeAnne Bennion, Cathryn Randall, Abigail Webb

This musical event is the fifty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

String Chamber Night

Coached by
Monte Belknap
Julie Bevan
Claudine Bigelow
LeeAnn Morgan

7:30 p.m.
29 November 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Phantasy Quintet — Ralph Vaughan Williams (1872–1958)

Prelude—Lento ma non troppo
Scherzo—Prestissimo

Sara Johansen, *violin*
Gillian Campbell, *violin*
Aisha Mortimer, *viola*
Gina Roper, *viola*
Michelle Johnson, *cello*

String Quartet in F Major, op. 59, no. 1 — Ludwig van Beethoven (1770–1827)

Allegro

John Kovalenko, *violin*
Julie Beistline, *violin*
Eric Lew, *viola*
Sam Inouye, *cello*

Quintet in C Major, op. 163 — Franz Schubert (1797–1828)

Allegro ma non troppo

Fidel Perez, *violin*
Shaundra Culatta, *violin*
Angela Miller, *viola*
Julie Bevan, *cello*
Jennifer Chandler, *cello*

Piano Quintet in A Major, op. 81 — Antonin Dvořak (1841–1904)

Allegro ma non tanto

Fidel Perez, *violin*
Shaundra Culatta, *violin*
Angela Miller, *viola*
Jennifer Chandler, *cello*
Stephanie Messick, *piano*

Quintet in A Major, D. 667, "Trout Quintet" — Franz Schubert

Allegro vivace
Thema: Andantino

Aaron Ashton, *violin*
Trent Frazer, *viola*
Rachel Harlos, *cello*
Regan Brough, *bass*
Gerta Grimci, *piano*

String Quartet in A Minor, op. 132 — Ludwig van Beethoven

Alla marcia, assai vivace
Allegro appassionato

Honors String Quartet
Sponsored by the George E. Watkins Gifts for Excellence in the Arts

Benjamin Chan, *violin*
Mary Julia Wilson, *violin*
Caroline Margaret Maxwell, *viola*
Sharon Meilstrup, *cello*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphonic Band

Donald L. Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

7:30 p.m.
29 November 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite of Old American Dances — Robert Russell Bennett (1894–1981)
- Cake Walk
- Schottische
- Western One-Step
- Wallflower Waltz
- Rag

Pioneer Hymns No. 3 — Arr. Murray Boren
- A Poor Wayfaring Man of Grief

Rocky Point Holiday — Ron Nelson (b. 1929)

Symphonic Band

Intermission

Symphonic Concert March — G. Bonelli, Arr. Nicholas D. Falcone

Lux aurumque — Eric Whitacre (b. 1970)

Tribute — Murray Boren (b. 1950)

Wind Symphony

Symphonic Band

Donald L. Peterson, *conductor*

Piccolo
Erin Brooksby

Flute
Heather Haddock*
Annie Elmer
Amy Hill
Rebecca Nelson
Rachel Woodfield
Melanie Mencink
Hillary Smith
Erica Harper

Clarinet
Michael Whatcott*
Allison Simmons (E-flat)
Sarah Grace Madsen
Brittaney Openshaw
Janelle Kane
Stephanie Ransey
Ariel Wootan
Eric Baker
Devon Dyer
Kristi Barney
Amanda Cahoon
Richard Leake
RachelleReid
Eric McDonald
Blake Wilkins

Bass Clarinet
Jennifer Rasmussen*
Erin Cameron
Amy Hurt
Ginger Grawe

Oboe/English Horn
Briana Wright*
Amberlee Truman
Morgan Busch
Monica Sophie Steig

Bassoon
Diane Asay*
Abby Anderson
Marshall Roedel

Saxophone
Tanya Mitchell*
Peter Reschke
Mark Christenson
Bryant Smith

Tenor Saxophone
Ellen Magleby

Baritone Saxophone
Brittany Taufer

Horn
Paul Johnson*
Claire Barker
Tiffany Paulson
Melissa Nielsen
Christie Henrichsen
Emily Bier
Shane Brunsheen
James Cavan
Weston Rowley
Renee Barlow

Cornet
Jonathan McClung*
Mat Foley
A. Taylor Kelley
Brian Parker
Tyler Rencher
Vincent James
Anthony Phan
Rachel Madsen
Gideon Burrows
Sam Christensen
Jeremy Bird

Trombone
Sam Yamamoto*
Danielle Rasmussen
Chris Brown
Dustin Fuller
Dustin Grady
Patience Christenson
Don McGuire
Jonathan Davis

Tuba
Savannah Wheeler
Lane Johnson
Peter Werner
Scott Gemmell
James Stockton

Euphonium
Robert Lacey*
Brek Mangelson
Charnae Stead
Jacob Jones
Jeff Godsell

Percussion
Cassidy Meldrum*
Chris Nelson
Richard Stubbs
Melanie Shawcroft
Sean Edwards

*principal

Wind Symphony

David Blackinton, *conductor*

Flute
Kacey Ableman
Sherry Lowry
Marti Thomson

Piccolo
Meleece Cheal

Oboe
Adele Blackham
Jami Frogley

English Horn
Lizzy Nelson

Clarinet
Bryn Huntington
Mandy Goodfellow
Dane Skabelund
Stephanie Allred
Roger Brough
Lisa Larsen
Peter Shirts
Ruth Anthony
Hollie Grey

Bass Clarinet
Jarom Coleman
Lauran Lloyd

Contrabass Clarinet
Sara Conger

Bassoon
Erin Tippets
Darcy Whetten

Alto Saxophone
Megan Fisher
Chad Ostermiller

Tenor Saxophone
Chris Wilson

Baritone Saxophone
Rick Nobbe

Horn
Jonathan Johnson
Steven Newbold
Maurico Paez
Kenji Hood
Catherine Bennion

Cornet
Jared Hearld
Michelle Mingledorff
Erin Cox
Julie Ellison

Trumpet
Kurt Peregrine
Matt Winterton

Trombone
Michelle Flowers
Kevin Stephenson
Zac Crawford
Jay Roberts

Tuba
Aaron Southerland
Tawna Hadfield

Euphonium
Joe Belliston
Shizuka Matsuzaki

Percussion
Jenne West
Matt Nielsen
Mike Peck
Nate Young
Matthew Peterson

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Honors String Quartet

Sponsored by the George E. Watkins Gifts for Excellence in the Arts

Benjamin Chan, *violin*
Mary Julia Wilson, *violin*
Caroline Maxwell, *viola*
Sharon Meilstrup, *cello*

7:00 p.m.
30 November 2005
Auditorium
Karl G. Maeser Building

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PROGRAM

Crisantemi — Giacomo Puccini
Andante mesto — (1712–1781)

Quartet in A Minor, op. 132 — Ludwig van Beethoven
Assai sostenuto—Allegro — (1770–1827)
Allegro, ma non tanto
Molto adagio—Andante—Molto adagio—Andante—Molto adagio
Alla marcia, assai vivace—Pui allegro
Allegro appassionato—Presto

This musical event is the fifty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Chad Ostermiller

Tenor Saxophone

Student of Ray Smith

Assisted by
Robin Hancock, *piano*
Matthew Nielsen *percussion*

Required for bachelor of music degree
with an emphasis in performance.

7:00 p.m.
1 December 2005
Auditorium
Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto, K. 191 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Adagio
- Rondo

Arr. Mark Watkins

Ballade (1940) — Frank Martin (1890–1974)

Circus Parade — Pierre Max Dubois (1930–1995)
- Allegro Moderato
- Adagio

Matthew Nielsen, *percussion*

Fantasia (1948) — Heitor Villa-Lobos (1887–1959)
- Animé
- Lent

This musical event is the fifty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Combo Concert

7:30 p.m.
2 December 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Elena, Elena (Plena)	Manuel Jimenez
Subway Harry (Cha)	David Torres
Dayley Dash (Merengue)	Jay Lawrence
Afro-Cuban Fantasy (Bembe)	David Torres
Pasando El Tiempo (Mambo)	Wayne Wallace

Salsa Combo
Jay Lawrence, *director*
Chris Wilson, *saxophones* and *flute*; Brent Arnold, *trombone*; Sean Hess, *trumpet*; Jared Collette, *piano*; Dave Lemke, *bass*; Kandis Taylor, *percussion*;
Matt Nielson, *percussion*; Zach Vehrs, *percussion*; Andrew Ferguson, *guitar*

In Walked Bud	Thelonius Monk
Demonished	Anthony Phan
Birdland	Josef Zawinul

Bob Taylor Combo

St. Mario	Kodji
Kondo	Arr. Jay Butler
Seven Steps to Heaven	Victor Feldman
But Beautiful	Jimmy Van Huesen

Mark Ammons Combo
Jay Butler, *piano*; Dan Smith, *guitar*; Liz Rhodes, *bass*;
Mike Peck, *drums*; Jonathon Johnson, *trombone*; Rachelle Reid, *alto sax*;
Blake Wilkins, *tenor sax;* Mike Tobian, *tenor sax*

This musical event is the sixty-first performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Celebration of Christmas

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*

2–3 December 2005
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

A 'Soalin'* — Arr. Ronald Staheli

BYU Singers

Wishes and Candles — Stephen Paulus (b. 1949)

Of the Father's Love Begotten — Arr. Paul Wohlgemuth

Combined Choirs

Wexford Carol — Arr. Richard Lakey

So Gentle the Donkey — John Barnard (b. 1948)

Noel, Noel — Libby Larsen (b. 1950)

Come listen as we sing you
of choirs in the night.
And of the news they bring you
the news of endless light.
No earthly voice could tell
this secret to the land.
No men could sing so well
as what the angels planned.

The moon and stars are crying, Alleluia!
All night sweet Mary sighing, Alleluia!
Because of Jesus Christ.
Sheep running down the meadows,
men waking in the shadows,
the constellations sing,
the roofs begin to ring,
that all may know what God knows.

Come listen to the moonlight,
come listen to the stars.
A song as bright as sunlight,
bright as the shepherd's fires.
Come listen to the choirs.
And if you listen deep,
you'll hear the earth applaud.
The pastures and the sheep
all springing up to God.
—Michael D. Hicks

Concert Choir

Joy to the World — Arr. Richard Price

BYU Honors Brass Quintet
Sponsored by the George E. Watkins
Gifts for Excellence in the Arts
Jason Bergman, *trumpet*; Randy Lee, *trumpet*; Nicholas DuDoich, *horn*;
Adam Bean, *trombone*; Dan Barrett, *bass trombone*

Ding Dong Merrily on High — Arr. Howard Cable

Silent Night — Arr. Mark Hayes

Gloria, from *Kyrie and Gloria* — Agneta Sköld
(b. 1947)

Women's Chorus

It Came upon the Midnight Clear — Arr. Richard Price

BYU Honors Brass Quintet

O filii et filiae — Volckmar Leisring (1588–1637)

Young men, young women; glorify the King of Heaven,
Christ who is born today! Alleluja!

Who Is He in Yonder Stall?** — Robert Young (b. 1923)

The Goslings — Arr. Rosalind Hall

Men's Chorus

Hark! The Herald Angels Sing — Felix Mendelssohn (1809–1847)

Hark! The herald angels sing Glory to the newborn King!
Peace on earth and mercy mild, God and sinners reconciled!
Joyful, all ye nations, rise; Join the triumph of the skies;
With th'angelic host proclaim Christ is born in Bethlehem!

Hark! the herald angels sing Glory to the newborn King!

Hail! The heav'n born Prince of Peace! Hail the Son of Righteousness!
Light and life to all he brings, Ris'n with healing in his wings.
Mild he lays his glory by, Born that man no more may die;
Born to raise the sons of earth, Born to give them second birth.

Hark! the herald angels sing Glory to the newborn King!

Group Sing

What Child Is This? — Lindsay Oldroyd (Member of BYU Singers)

The Secret of Christmas — Arr. Ronald Staheli

BYU Singers

INTERMISSION

Joy — Murray Boren (b. 1950)

Fantasia on Greensleeves — Ralph Vaughan Williams (1872–1958)

Waltz of the Flowers, from *The Nutcracker* — Pyotr Il'yich Tchaikovsky (1840–1893)

Philharmonic Orchestra

Once in Royal David's City — Henry G. Gauntlet (1805–1876)

Once in royal David's city stood a lowly cattle shed,
Where a mother laid her baby in a manger for his bed:
Mary was that mother mild, Jesus Christ her little child.

He came down to earth from heaven, who is God and Lord of all,
And his shelter was a stable, and his cradle was a stall;
With the poor, and mean, and lowly, lived on earth our Savior holy.

And our eyes at last shall see him, through his own redeeming love;
For that child so dear and gentle is our Lord in heav'n above,
And he leads his children on to the place where he is gone.

Group Sing

Jauchzet, frohlocket, auf, preiset die Tage, from *Christmas Oratorio* — Johann Sebastian Bach (1685–1750)

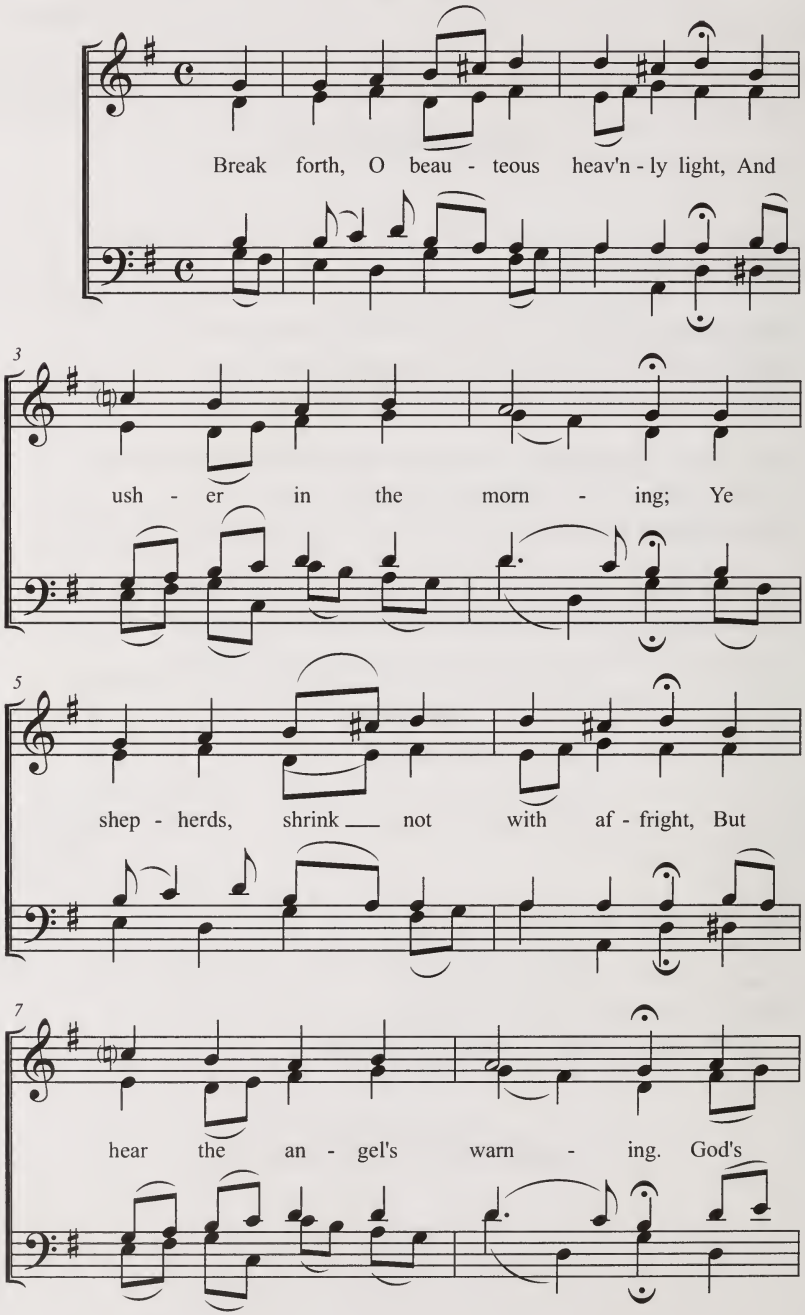
Rejoice, exult! Up, glorify the day,
Praise what the Almighty this day has done!
Set aside fear, banish lamentation,
Sing your song full of joy and mirth!
Serve the Almighty with glorious choirs!
Let us worship the name of the Lord!

Combined Choirs and Orchestra

Break Forth, O Beauteous Heavenly Light, from *Christmas Oratorio*

Johann Sebastian Bach

Group Sing


Break forth, O beau - teous heav'n - ly light, And
3
ush - er in the morn - ing; Ye
5
shep - herds, shrink not with af - fright, But
7
hear the an - gel's warn - ing. God's

O Come, All Ye Faithful

Arr. Leroy J. Robertson

Combined Choirs and Orchestra

Winter Choirfest

BYU Singers, Concert Choir,
Men's Chorus, Women's Chorus
Friday–Saturday, February 3–4, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Philharmonic Orchestra

MAHLER: Symphony No. 1, "The Titan"
ROBERTSON: Cello Concerto
Tuesday, February 21, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Concert Choir

Saturday, March 18, 7:30 p.m.
$9 ($3 off with BYU or student ID)

BYU Singers

Friday, March 24, 7:30 p.m.
$9 ($3 off with BYU or student ID)

All performances in de Jong Concert Hall
Fine Arts Ticket Office
(801) 422-4322

performances.byu.edu

* Available on BYU Singers CD, *Songs of the Soul*
** Available on BYU Men's Chorus CD, *Praise Him*

Tantara CDs of BYU choirs available
in the B. F. Larsen Gallery

www.TantaraRecords.com

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sara Witbeck
Violin

Student of LeeAnn Morgan

Assisted by
Jayne Galloway, *piano*
SarahLee Salmon, *voice*

1:00 p.m.
3 December 2005
Room 151
N. Eldon Tanner Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Partita No. 3 for Violin in E Major Preludio Loure Gavotte en Rondeau Menuet I & II Bourrée Giga	Johann Sebastian Bach (1685–1759)
Ave Maria	Franz Schubert (1797–1828)
Amazing Grace	Traditional
Cantique de Noël	Adolphe Adam (1803–1856)
Vocalise, op. 34, no. 14	Serge Rachmaninoff (1873–1943)

Intermission

Meditation, from *Thaïs*	Jules Massenet (1842–1912)
Jo-Jo's Lullaby	Sara Witbeck SarahLee Salmon
Piano Sonata in B-flat Minor Marche funèbre	Fryderyk Francisczek Chopin (1810–1849)
Once upon a Lonely Time Home	Sara Witbeck
Six Romanian Dances	Béla Bartók (1881–1945)

This musical event is the seventy-fourth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jennifer Anderson

Piano

Student of Scott Holden

Required for bachelor of music degree
with an emphasis in piano performance.

1:30 p.m.
3 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonate in E-flat Major, op. 27, no. 1 — Ludwig van Beethoven (1770–1827)
- Andante—Allegro
- Allegro molto e vivace
- Adagio con espressione
- Allegro vivace

Nocturne No. 6 in D-flat Major, op. 63 — Gabriel Fauré (1845–1924)

La plus que lente — Claude Debussy (1862–1924)

Intermission

Romanian Folk Dances — Béla Bartók (1881–1945)
- Joc cu bata (Stick Game)
- Braul (Peasant Costume)
- Pe loc (Standing Still)
- Buciumeana (Song of the Mountain Horn)
- Poarca Romaneasca (A Romanian Garden Gate)
- Maruntel (Little One)

Die Trauer—Gondel No. 2 (Grief—Gondola No. 2)
Wiegenlied (Cradle Song) — Franz Liszt (1811–1886)

Marosszéki táncok (Dances of Marosszek) — Zoltán Kodály (1882–1967)

This musical event is the sixty-third performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Joanna Moody

Piano

Student of Marlene Bachelder

Required for bachelor of music degree
with an emphasis in piano performance.

5:30 p.m.
3 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

French Suite No. 3 in B Minor, BWV 814 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Anglaise
- Menuet and Trio
- Gigue

Sonata in E-flat Major, Hob. XVI:52 — Franz Joseph Haydn (1732–1809)
- Allegro
- Adagio
- Finale: Presto

Preludes, op. 28 — Fryderyk Franciszek Chopin (1810–1849)
- No. 3 in G Major
- No. 14 in E-flat Minor
- No. 17 in A-flat Major
- No. 21 in B-flat Major

Prelude in B Major, op. 11, no. 11 — Aleksandr Nikolayevich Skryabin (1872–1915)
Etude in C-sharp Minor, op. 2, no. 1

Preludes, Book I — Claude Debussy (1862–1918)
- Voiles (Sails)
- Des pas sur la neige (Footprints in the Snow)
- Les collines d'Anacapri (The Hills of Anacapri)

This musical event is the sixty-forth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jenny Jenson
Soprano

Student of J. Arden Hopkin

Assisted by
Heather McMurray, *mezzo-soprano*
Eric Hanson, *tenor*
Jayne Galloway, *piano*

Required for master of music degree
with an emphasis in vocal performance.

7:30 p.m.
3 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

I Can Cook Too, from *On the Town*	Leonard Bernstein (1910–1990)
What Will It Be for Me, from *Regina*	Marc Blitzstein
Birdie's Aria, from *Regina*	(1905–1964)
A Boy Like That, from *West Side Story*	Leonard Bernstein
The Girls of Summer, from *Marry Me a Little*	Stephen Sondheim
Come and Play wiz Me, from *Anyone Can Whistle*	(b. 1930)
There Won't Be Trumpets, from *Anyone Can Whistle*	

Intermission

Oh, Happy We, from *Candide*	Leonard Bernstein
Glitter and Be Gay, from *Candide*	
Dede's Aria, from *A Quiet Place*	Leonard Bernstein
Stay with Me, from *Into the Woods*	Stephen Sondheim
I Wish I Could Forget You, from *Passion*	
Loving You, from *Passion*	
Broadway Baby, from *Follies*	

This musical event is the sixty-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kaila Lifferth

Soprano

Student of Clayne Robison

Assisted by
Joseph Olson, *piano*
Eric Hanson, *tenor*

Required for bachelor of music degree
with an emphasis in vocal performance.

7:00 p.m.
6 December 2005
Auditorium
Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Memories: A and B	Charles Ives (1874–1954)
Ved gjaetle-bekken, from *Haugtussa*, op. 67 Gruss Lauf der Welt	Edvard Grieg (1843–1907)
With Nursey, from *The Nursery* Hobby Horse, from *The Nursery*	Modest Mussorgsky (1839–1881)
Ridente la calma Ach, ich fühl's, from *Die Zauberflöte*	Wolfgang Amadeus Mozart (1756–1791)
Villanelle, from *Les nuits d'été*	Hector Berlioz (1803–1869)
Malurous qu'o uno fenno	Joseph Canteloube (1879–1957)
Una voce poco fa, from *Il barbiere di Siviglia*	Gioachino Rossini (1792–1868)
O souvenirs d'autrefois!, from *Carmen*	Georges Bizet (1838–1875)

with Eric Hanson

Rejoice Greatly, from *Messiah*	George Frideric Handel (1685-1759)
Mary, Lonely on the Journey	James Welch (b. 1950)
Bring a Torch, Jeanette Isabella	Arr. David Fletcher

This musical event is the forty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Strings
Brandon Matthews, *conductor*

University Orchestra
Kayson Brown, *conductor*

7:30 p.m.
6 December 2005
de Jong Concer Hall
Harris Fine Arts Center

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PROGRAM

University Strings
Brandon Matthews, *conductor*

Concerto No. 4 in F Minor, "Winter, from The Four Seasons," op. 8, no. 4 — Antonio Vivaldi (1678–1741)
- Allegro non molto
- Largo
- Allegro

John Kovalenko, *violin*

Two Pieces from *Henry V* — William Walton (1902–1983)
- Passacaglia. Death of Falstaff
- Touch Her Soft Lips and Part

Sinfonia No. 12 in G Minor, L1 i/3 — Felix Mendelssohn (1809–1847)
- Fuga: Grave—Allegro
- Andante
- Allegro molto

INTERMISSION

University Orchestra
Kayson Brown, *conductor*

Dans Bacchanale, from *Samson et Dalila* — Camille Saint-Saëns (1835–1921)

Symphony No. 5 in C Minor — Ludwig van Beethoven (1770–1827)
- Allegro con brio
- Allegro
- Allegro

This musical event is the 66th performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Trombone Choir Concert

7:30 p.m.
6 December 2005
Room 151
N. Eldon Tanner Building

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PROGRAM

Festliche Gröffnungsmusik — Arno Hermann

Ballade — Johannes Brahms
Arr. Dan Barrett

Trombone Octet — Gordon Jacob
- Allegro
- Andante sostenuto
- Allegro

Intermission

Layla — Eric Clapton
Arr. Eric Crees

Fugue in G Minor — Johann Sebastian Bach
Arr. Ralph Sauer

Adagio — Edvard Grieg
Arr. Dan Barrett

Tower Music — Vaclav Nelhybel

Trombone Choir

Adam Bean
Michelle Flowers
Dallan Christenson
Kevin Stephenson
Sam Yamamoto
Neil McLeod
Danielle Rasmussen
Dustin Fuller
Matt Johnson
Patience Christenson
Elizabeth Dabczynski

Bass Trombone
Richard Watkins
Chris Lyon
Zachary Crawford
Jay Roberts
Dan Barrett

This musical event is the seventy-fifth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Night

Coached by:
April Clayton
Geralyn Giovannetti
Jaren Hinckley
Christian Smith

7:30 p.m.
6 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Trio for Clarinet, Bassoon, and Piano — William Hurlstone (1876–1906)

Andante
Allegro vivace

Erin Phelps, *clarinet*
Jorge Torres, *bassoon*
Kip Nelson, *piano*

Trio for Flute, Oboe, and Piano — Madeleine Dring (1923–1977)

Allegro con brio
Andante semplice
Allegro giocoso

Megan Beardall, *oboe*
Tara Ellingford, *piano*
Kayla Barnes, *flute*

Two Pieces for Two Oboes and English Horn — Gordon Jacob (1895–1984)

Adagio doloroso
Allegro giocoso

Rebecca Wilson, *oboe*
Elizabeth Nelson, *oboe*
Carly Aylworth, *English horn*

Introduction and Allegro — Anton Reicha (1770–1836)

Kim Schrader, *flute*
Alyssa Christenson, *oboe*
Bryn Huntington, *clarinet*
Darcy Whetton, *bassoon*
Daniel Omer, *horn*

Roaring Fork (1993) — Eric Ewazen (b. 1954)

Whitewater Rapids (Maroon Creek)
Columbines (Snowmass Lake)
At the Summit (Buckskin Pass)

Alicia Christensen, *flute*
Julia Hobbs, *oboe*
Susan Croft, *clarinet*
Amie Reynolds, *bassoon*
Lucy Hall, *horn*

This musical event is the sixty-seventh performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Heather Clinger

Media Music

Assisted by:
Andrew Maxfield, *piano*
Rob Whalen, *drums, guitar*
Dan Cahoon, *voice*
Jared Morris, *drums*
Aaron Clinger, *bass, flute*
Daniel Tengelsen, *bass, guitar*

4:00 p.m.
7 December 2005
Auditorium
Museum of Art

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PROGRAM

Where the Lights End	Heather Clinger Daniel Blomberg
Obligated	Heather Clinger Daniel Blomberg
Right to Dream	Heather Clinger

Sacred Music

Broken	Heather Clinger
I Need Thee Every Hour	Robert Lowry Arr. Heather Clinger
I Believe	Heather Clinger

Projects in Media

I'm a Little Teapot	Media Project by Heather Clinger
There You Are (as recorded by Martina McBride)	Media Project by Shauna Edwards
Adia (as recorded by Sarah Mclaughlan)	Media Project by Heather Clinger
Today Is Just Another Day without You	Heather Clinger
Hiding	Heather Clinger
Am I Dreaming . . . or Is It You?	Heather Clinger

This musical event is the seventy-second performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Deanna Lunt
Soprano
Charity Murdock
Mezzo–soprano

Students of Lawrence Vincent

Joint Junior Recital

Assisted by:
Amy Robinson, *piano*
Sarah Lynn Bush, *piano*

Required for bachelor of music degree
with an emphasis in vocal performance.

7:30 p.m.
7 December 2005
Auditorium
Karl G. Maeser Building

PROGRAM

Voi che sapette, from *Le nozze de Figaro* — Wolfgang Amadeus Mozart (1756–1791)

Miss Lunt

Donde lieta, from *La bohème* — Giacomo Puccini (1858–1924)

Miss Murdock

O del mio dolce ardor — Christoph Willibald von Gluck (1714–1787)

Miss Murdock

O mio babbino caro, from *Gianni Schicchi* — Giacomo Puccini

Miss Lunt

Oh! Had I Jubal's Lyre — George F. Handel (1685–1759)

Miss Lunt

Spiritual Set — Arr. Charity Murdock

Steal Away
Now Let Me Fly
Swing Low, Sweet Chariot

Miss Murdock
Rachel Harlos, *cello*

Summertime, from *Porgy and Bess* — George Gershwin (1898–1937)

Miss Murdock

Duetto (Flower Duet), from *Lakmé* — Leo Delibes (1836–1891)

Intermission

Art Is Calling for Me, from *The Enchantress* — Victor Herbert (1859–1924)

Miss Lunt

Mariä Wiegenlied — Max Reger (1873–1916)

Wiegenlied im Winter — Hugo Wolf (1860–1903)

Miss Murdock

Das verlassene Mägdlein — Hugo Wolf

Die Forelle — Franz Schubert (1797–1828)

Si mes vers avaient des ailes — Reynaldo Hahn (1874– 1947)

Miss Lunt

Le Petit Jésus — Jules Massenet (1842–1912)

Noël païen — Jules Massenet

Miss Murdock

Cantique de Noël — Adolphe Adam (1803–1856)

Miss Lunt
Saralyn Workman, *violin*
Melanie Hogg, *violin*
Carrie Maxwell, *viola*
Rachel Harlos, *cello*

Gesù Bambino — Pietro A. Yon (1886–1943)

Miss Lunt
Miss Murdock
Saralyn Workman, *violin*
Melanie Hogg, *violin*
Carrie Maxwell, *viola*
Rachel Harlos, *cello*

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This musical event is the sixty-eighth performance sponsored by the BYU School of Music for the 2005–2006 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

We Be Jammin'

Jazz Ensemble

Mark Ammons, *director*

With Guest Artist
Steve Call, *euphonium, tuba*

7:30 p.m.
7 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

(to be selected from the following)

We Be Jammin'	Frank Foster
Blue Daniel	Frank Rosolino Arr. Rob McConnell
March of the Tadpoles	Toshiko Akiyoshi
Sloe Eyes	Doc Severinsen Tom Newson
Song for My Father	Horace Silver Arr. Frank Mantooth
Bellavia	Chuck Mangione Arr. Fred Lewis
Chase the Clouds Away	Chuck Mangione Arr. Fred Lewis
Secret Love	Paul Francis Webster Sammy Fain Arr. Frank Mantooth
Moanin'	Arr. Charles Mingus and Sy Johnson
Jalapeño Dreams	Denis DiBlasio
Funky Cha-Cha	Arturo Sandoval Arr. Richard Eddy and Arturo Sandoval
Georgia	Ray Charles
Los Hermanos De Bop	Mark Taylor
By The Time I Get The Kleenex	Phil Wilson
Lush Life	Billy Strayhorn Arr. Phil Wilson
Intimacy of the Blues	Billy Strayhorn Arr. Tommy Newsom

Soloists to be selected from the Jazz Ensemble

Saxophone

Mike Tobian, *lead alto*
Rachelle Reid, *alto*
Blake Wilkins, *lead tenor*
Darren Smith, *tenor*
Roger Brough, *baritone*

Trombone

Alex Crandall, *lead*
Danielle Rasmussen, *second*
Dustin Fuller, *third*
Matt Johnson, *fourth*
Paul Hannibal, *bass*

Trumpet

Curtis Park, *lead*
Spencer Wallin, *second*
Dale Rex, *third*
Traci Durland, *fourth*

Rhythm

Jeff Frazier, *piano*
Jeremy Bowen, *bass*
Daniel Smith, *guitar*
Jed Blodgett, *drums*

This musical event is the seventy-third performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.
7 December 2005
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Danse macabre — Camille Saint-Saëns (1835–1921)

Symphony No. 92 in G Major, "Oxford" — Joseph Haydn (1732–1809)

Intermission

Three Dances, from *Prodaná nevěsta* (*The Bartered Bride*) — Bedřich Smetana (1824–1884)

Kayson Brown, *conductor*

Adagietto, from Symphony No. 5 — Gustav Mahler (1860–1911)

Serenade in E-flat Major, op. 7 — Richard Strauss (1864–1949)

Overture to *Der Zigeunerbaron* — Johann Strauss Jr. (1825–1899)

Violin I
McKay Harline
Caitlin Giauque
Dallas Smith
Stuart Maxfield
Natalie Evans
Emilee Haines
Ashley Bruya
Jeffrey Chen
Ashley Mckell
Charisse Larsen
Ami Frost
Sarah Payne
Jessica Muncy

Violin II
Jonathan Heaton
Malorie Naylor
Amanda Evans
Joseph Sin
Laura Stewart
Sharlene Grant
Lacey Nelson
Tyler Mix
Annie Groberg
Allison Horne
Amy Hobbs
Amy Tutt
Jenna Steflik
Mary Wagers
Elizabeth Potts

Viola
Lisa Williams
Emily Moore
Rachel Black
Randall Bentley
Paul Wells
Jane Clayton
Michelle Newbold
Jackie Springgay
Kim Wright
Christie Burgon
Amanda Fronk

Cello
Bryce Lunt
Kendra Price
Kevin Firl
Joe Averill
Marci Murray
Michelle Andelin
Corrine Christison
Andy Ross

Bass
Ryan Crandall
Ben Castleton
Dave Lemke
Clara Allen
John Cox

Harp
Malerie Weed

Flute/Piccolo
Kellie Goff
Jenni Nealon
Kayla Barnes

Oboe
Daniel Heintz
Allyson Hirschi
Megan Beardall

Clarinet
Penny Smith
Jarom Coleman
Hollie Grey

Bassoon
Jeff Waldrop
Jenni Skarda

French Horn
Kara Tullis
Miles Miller
Jenni Jo Cox
Sam Gardner
Loyd Christenson

Trumpet
Dale Rex
Kyle Merkley

Trombone
Richard Reed
Neil McLeod
Chris Lyon

Tuba
Justin Jesse

Percussion
Kristi Peterson
Trevor Goss
Ryan Rampton
Sean Gordon

This musical event is the sixty-ninth performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Aimee Takasaki

Piano

Student of Irene Peery-Fox

Required for bachelor of music degree
with an emphasis in piano performance.

9:30 p.m.
7 December 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Toccata in E Minor, BWV 914 — Johann Sebastian Bach (1685–1750)
- Introduction
- Un poco allegro
- Adagio
- Fuga—Allegro

Concerto No. 2 in D Minor, op. 23 — Edward MacDowell (1860–1908)
- Larghetto calmato

Accompanied by Karali Soderquist

Sonata No. 17 in D Minor, op. 31, no. 2 — Ludwig van Beethoven (1770–1827)
- Largo—Allegro—Adagio
- Adagio
- Allegretto

Ballade No. 2 in F Major, op. 38 — Fryderyk Franciszek Chopin (1810–1849)

Fantasia — Benjamin Lees (b. 1924)

This musical event is the seventy-first performance sponsored by the BYU School of Music for the 2005–2006 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Percussion Ensemble
Panoramic Steel

Ron Brough, *director*

7:30 p.m.
8 December 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fum, Fum, Fum — Mack Wilberg
Arr. Richard Gipson

Marimba Quartet — Daniel Levitan

Chameleon Music — Dan Welcher

Sinister Minister — Bela Fleck
Arr. David Steinquest

Percussion Ensemble

Workout — Andy Narell
Arr. Tony McCutchen

Poet & Peasant — Franz Von Suppe
Arr. Tim Peterman

Chorinho Pra Hop — Tom Miller

Featuring Pan Jam

No Pan — Lord Kitchener
Arr. Gary Gibson

Panoramic Steel

Percussion Ensemble

Jed Blodgett
Trevor Goss
Cassidy Meldrum
Chris Nelson
Matt Nielsen
Matthew Peterson
Ryan Rampton
Amy Roesler
Aaron Sanborn
Kandis Taylor
Nate Watson
Jenne West
Regan Brough, *electric bass*

Panoramic Steel

Jed Blodgett
Roger Brough
Michael Center
Andrew Ferguson
Sean Gordon
Toni Greenhalgh
Jared Morris
Kristi Peterson
Bryce Robbins
Aaron Sanborn
Richard Stubbs
Kandis Taylor
Nate Young
Rob Whalen

Pan Jam

Robyn Brough
Roger Brough
Ralene Brough
Ryan Brough
Ron Brough

Composer's Notes for "Chameleon Music" by Dan Welcher

When asked if I'd like to write a piece for ten mallet players, my first instinct was to pour myself a rum-and-coke. "Ten marimbas?" Even by adding some other mallet instruments, I could only envision music for lounging on a beach—music with the same little paper umbrellas coming out of it that the drinks have. There is quite a variety within the "Mostly Mallet" type of percussion ensemble, I soon came to understand. Adding the two non-mallet players and separating the groups in specific patterns on stage to allow antiphonal effects was my first decision, but working with the different kinds of mallet instruments and different playing techniques soon followed. I began looking for an idea on which to hang my piece, and I found it in a story by Truman Capote, entitled "Music for Chameleons." More a vignette about a person and a place than a true story, the piece described a visit by Capote to Martinique and the home of a woman there. She lived on the edge of the jungle and had on her a terrace a concert grand piano that had been played by a number of famous visitors. The music she played for Capote was Mozart, and the result of the little recital was the inspiration for my piece. It seems that the little lizards living nearby had become accustomed to her playing and had grown to be quite discerning in their taste. The composer they responded to most was Mozart. Whenever she would play a sonata of his, the chameleons came out in droves from the jungle. They would sneak tentatively forward at first, then (emboldened by Wolfgang?) come to lie right at her feet while she played. When she finished, she'd stamp her feet on the tiles, and the lizards would "scatter, like the shower of sparks from an exploding star."

It attempts to show in a rather abstract fashion how music—Mozart's music, specifically—can cast a spell over otherwise uncivilized beings. The piece has four subtitled sections: "The Jungle at Night," "The Chameleon Circle," "The Spell," and "The Retreat." In the first section marimbas provide a chordal curtain of sound, with four kinds of wind chimes adding a scent of the tropics. After the atmosphere of the place has been established, the second section proceeds immediately. "The Chameleon Circle" presents the cast of characters in the form of three different motives (played on xylophone, glockenspiel, and bass marimba, respectively). These could be thought of as some of the chameleons waiting at the edge of the jungle—but they carry with themselves the seeds of the music of their "favorite composer." In the ensuing passage, the tempo picks up, and we hear these characters growing bolder. When the tempo slows again, we are in "The Spell." No fewer than four different Mozart sonatas are quoted: K. 279, K. 281, K. 330, and K. 332. Elements of the melodic turns in these fragments seem somehow familiar, and in fact we've just heard them in "The Chameleon Circle," slightly disguised. As the Mozart music overlaps and combines in ways Mozart never intended (but which, I think, he might have approved), the night is filled with charmed animals, crickets, and, of course, chameleons. At the height of their reverie, though, there is a stamping of feet—a scattering of tiny legs—and the sound of the jungle at night return, with the barest echoes of Mozart still lingering in the breeze.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Paul Broomhead, *conductor*
Evening Section

Timothy Workman, *conductor*
Carric Smolnik, *conductor*
Day Section

7:30 p.m.
8 December 2005
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Paul Broomhead, *conductor*

A Prayer of the Middle Ages — Howard Hanson (1896–1981)

For All the Saints — Ralph Vaughan Williams (1872–1958)

Brian Mathias, *organ*

Cuando tú no estás — Carlos Gardel (1890–1935), Arr. Liliana Cangiano

El Guayaboso Guido — López-Gavilán (b. 1944)

Hodie Christus Natus Est — Ariel Quintana (b. 1965)

Erin Cox and Michelle Mingledorff, *trumpet*
Joseph Hansen and Matt Johnsen, *trombone*

O Little Town of Bethlehem — Thomas L. Durham (b. 1950)

Shepherds, Shake Off Your Drowsey Sleep — Besancon Carol, Arr. S. Gordon Jessop

Melissa Thorne, *piano*

Intermission

Timothy Workman and Carric Smolnik, *conductors*

O Praise the Mighty Lord — George Frideric Handel (1685–1759), Arr. Patrick M. Liebergen

Praise and Thanks to God — Heinrich Schütz (1585–1672)

Lord Have Mercy

Look Down in Mercy, from *Manzoni Requiem* — Giuseppi Verdi (1813–1901)
Arr. James Allan Dash

Gracious Lord, look down in mercy.
We thy children, bowed in anguish, humbly pray thee,
O give us peace, O grant us pardon, O save us Lord,
Thou art compassionate, full of mercy,
Shepherd of man, Thou alone dost offer peace eternal
Thou art our fortress, mighty and lasting,
Thou art our refuge, faithful forever;
Thou art our defender, throughout all ages
Ever to Thee has mankind turned.
In deepest need we call to Thee O hear our anguished plea:
Thou Prince of peace heal our grievous wounds and make us whole.
In despair we cry to Thee, turn not Thou Thy face from me.
Humble penitent we seek forgiveness for our many sins.
Save us Lord, save us Lord.

Grant Us Thy Peace — Felix Mendelssohn (1809–1847)

Three Folk Hymns

Ye Followers of the Lamb — Shaker Song
Arr. Edwin Earle Ferguson

Be Thou My Vision — Traditional Irish Melody
Arr. Jay Althouse

Blessings — Arr. Benjamin Harlan

Three Christmas Carols

Children's Song of the Nativity — English Traditional
Arr. Alf S. Houkom

Good People All, This Christmastime — Frank Ferko (b. 1950)

Good people all, this Christmastime, consider well and bear in mind
What our good God for us has done in sending His Beloved Son.
With Mary holy we should pray to God with love, this Christmas day:
In Bethlehem upon that morn there was a blessed Messiah born.

With thankful heart and joyful mind the shepherds went the Babe to find,
And as God's angels had foretold, they did our Saviour, Christ, behold.
Within a manger he was laid, and by his side the Virgin Maid
Attending on the Lord of Life, who came on earth to end all strife.

Come, let us then our tribute pay to our good God, as well we may,
For all his grace and mercy shown through his Son to us, till then unknown;
And when through life we wend our way 'mid trials and sufferings, day by day,
In faith and hope, whate'er be fall, we'll wait in peace his holy call.

Nos Galan — Frank Ferko

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The Prophet Joseph Smith

Four Song Cycles

Lawrence Vincent, *tenor*
Scott Holden, *piano*

1:30 p.m.
23 December 2005
12 January 2006
Madsen Recital Hall

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This musical event is the 77th performance sponsored by BYU's School of Music for the 2005–2006 season.

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PROGRAM

A Light That Shames the Noonday Sun — Meredith Ryan Taylor
Text based on Joseph Smith—History 1:5–10, 18

Where Is the Truth?
"If Any of You Lack Wisdom"
Within the Grove
A Light That Shames the Noonday Sun
"My Soul Was Filled with Love and Joy" (Interlude)
The Standard of Truth

In Burning Vision: Sonnets on Joseph Smith — David H. Sargent
Text by Gideon O. Burton

First Vision
Translator
Thy Mind, O Man
The Smith of Souls
The Faith of Joseph

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

INTERMISSION

A Voice of Gladness — K. Newell Dayley
Text by John S. Tanner

A Gospel of Gladness
What Is This Dark Foreboding Fear?
"Joseph"
He Lives!
Let the Earth Break Forth in Singing

How Glorious Is the Voice of God — Merrill Jenson
Text based on Doctrine and Covenants 121, 122

Suffering of the Saints
O God, Where Art Thou?
Peace Be unto Thy Soul
Hold on Thy Way
Glory in Persecution
Glad and Glorious Tidings

A Light that Shames the Noonday Sun

Music by Meredith Ryan Taylor
Text based on Joseph Smith—History 1:5–10, 18

Where Is the Truth?

Where? O where? Where is the truth I seek?
Who is right?
Each minister professes to love the light of the Prince of Peace.
Yet they make war upon each other!
Each swears affection for the cause of Christ,
Yet they make war,
Loving only the man whose thought agrees with theirs!
Surely, truth rests within one of these camps.
Surely the Savior's path is cast in the hearts of some . . .
Yet young as I, unlearned, untried,
Of men who can I trust?
What tool, what means have I to sift men's hearts?
I am but a boy.

"If Any of You Lack Wisdom"

If any of you lack wisdom, let him ask of God,
That giveth to all men liberally and upbraideth not,
If any of you lack wisdom, let him ask of God!
But let him ask in faith, nothing doubting.
For he that doubts is like a wave of the sea
Driven with the wind and tossed.
If any of you lack wisdom, let him ask of God;
And it shall be given him!

Within the Grove

O . . .
O God, deliver me!"

A Light That Shames the Noonday Sun

A light that shames the noonday sun
Delivers and enfolds the grove
With fires from which no new fires run
Descending here where once I strove;
It banishes the storm and fills with joy my trembling form
That I had felt near slip away, beneath that dark before this day.

"Joseph! Joseph! . . .
This is My Beloved Son.
Hear Him!"

The Standard of Truth

The standard of truth has been erected!
No unhallowed hand can stop the work from progressing;
Persecutions may rage,
Mobs may combine,
Armies may assemble,
Calumny may defame,
But the truth of God will go forth boldly,
Nobly and independent,
Till it has penetrated every continent,
Visited every clime,
Swept every country
And sounded in every ear,
Till the purposes of God shall be accomplished,
And the Great Jehovah shall say;
"The work is done."

In Burning Vision: Sonnets on Joseph Smith

Music By David H. Sargent
Text by Gideon O. Burton

First Vision

It had been raining, softly, through the leaves,
as though to clean the elms, the forest floor,
to douse again the April earth that heaves
its greens to bluest heaven—pleasant chore.
Unlike the sweat and dust of farming days,
the breaking of the sharp, unyielding soil,
to plant again, to hope for warming rays
that sleeping seeds may feel them and uncoil
to burst from shriveled darkness into light;
as though to answer heaven's calling sun
who visits us with columns of his might,
who gives us knowledge pure where there was none.
It fell to Joseph Smith as light, as rain:
First, vision, tiny root of godly gain.

Translator

The gold was grayed and cold; the plates were thin.
What mystery lay captive in their runes?
His fingers, asking, traced them to begin.
Would history unlock its darkness soon?
Embalmed within the metal, robed in glyphs,
the absent millions whisper from the past;
He scans the ancient scrawlings thick with mist
until their shadows dawn in him at last:
Each thought, unwieldy first, he hefts with sweat,
as though ideas were metal: heavy, dense;
He assays words in dozens, weighed then set,
as heaven trains His prophet, seer, and lens.
To craft the words, to tell each symbol's pith,
the seer-apprentice fashioned, Joseph, smith.

Thy Mind, O Man

Thy mind, O man, must stretch to every height,
toward the thrones of gods that are these stars,
beyond the mountain splendor in our sight,
to touch that destiny He promised ours.

Thy mind, o man, must widen to that depth,
that press of salt and blood that Jesus knew
within the core where heat and cold are kept,
beside the beast that dying Jesus slew.
My mind, O God!—salvation to behold,
eternities to span and lives to bear,
in vivid vision, truth to truth enfold—
upon these vast expanses mutely stares!
So Joseph, searing prophet, suffering light—
So we, in burning vision, darkness white!

The Smith of Souls

If nothing more, Elijah in our hearts!
He turned to God and God to him returned
the promises, the fate for which we yearn:
our generations never need to part,
our fathers' fathers, sons beyond our sons;
our daughters' daughters, mothers to the end;
divided families unbreaking bend,
all life returning where it had begun.
A prophet, sealer, binding us in time
for us to profit, welding hoping hearts
to an eternity of joy, to start
on earth our backward-forward forming line.
The smith of souls, our Joseph, freely taught
that families link by link are kneeling wrought.

The Faith of Joseph

How dread those powers gathering the night
around the groaning globe!—as though to slow
the rolling waters (quiet in their might)
of truth restored. How Joseph knew the blows
of hateful Satan—hissing at his light,
betraying him, assaulting him! Below
indignity, defamed with spit, with spite,
he kept his sight despite the starkest woes.
He kept his vision while he kept his cell,
his liberty within the prison bars.
The Savior, suffering long, had taught him well:
the blacker night is, brighter shine the stars.
"My God!" he cried at Carthage from that hell;
the faith of Joseph, rising as he fell.

A Voice of Gladness

Music by K. Newell Dayley
Text by John S. Tanner

A Gospel of Gladness

Lo! What do we hear?
A gospel of gladness,
Of mercy and truth.
Great news for the living,
Good news for the dead!
A new dispensation,
The fullness of times!
When ancient apostles
Return to the earth
With keys to the kingdom.
And truth from the dust
Springs forth from Cummorah
As angels declare
Ancient prophecies fulfilled,
Confirming our hopes
And consoling our souls
As knowledge descends
Like the dews of Carmel.
Lo! What do we hear?
A gospel of gladness,
Of mercy and truth,
A song of salvation
That sounds through creation.

What Is This Dark Foreboding Fear?

"O God . . ."
What is this dark foreboding fear
That fills my heart with deep despair
And makes my blood run cold?

"O God . . . "
Thick darkness all around me low'rs,
And grips me with an awful pow'r,
Even my tongue it holds.

"O God . . ."
Abandon me not to this woe
Deliver me from this dread foe,
And hear, O God, my prayer.

"Joseph"

"Joseph!"
What light!
"Joseph?"
What joy!
"Joseph, Behold My Son!"

He Lives!

The eyes of my understanding were opened,
And I beheld the Son of God.
His glory shone round about and I received His fullness.
After all the testimonies given of him,
This is now the testimony
Last of all I give of Him unto the world:

That He lives! He lives! Our Savior lives!
He lives! Last of all, He lives!

For I saw Him on God's right hand,
And I heard the voice bearing record
That Christ is the Lord,
The Only Begotten of the Father.

That by and through and of the Son's mighty work
The worlds are and were created
And that we are begotten sons and daughters unto God.

For I saw Him, heard Him, and I know that He lives!
He lives, and I know He lives!

Let the Earth Break Forth in Singing

Let the earth break forth in singing
And the mountains shout aloud.
Let the rivers flow with gladness
And the woods with joy resound.
Let the seas acclaim the wonders
Of the earth's Eternal King.
Solid rocks for joy start weeping,
Sun and stars together sing!

Let the dead lift up an anthem.
To the Lord Immanuel!
And let us with Him redeem them
From their prison house in hell.
Let us gather in the temple
For the Lord's great day is near,
There a glorious voice from heaven
Sounds salvation in our ears.

Let thy purifying fire
Before thy coming long foretold,
Forge thy saints with sons of Levi,
Purged as silver, pure as gold.
Shout for joy ye sons of Zion
For the gospel is restored
With good news to all creation
Of the coming of the Lord.

With the hope of life eternal,
Honor, immortality,
Glory, power, exaltation,
Thrones, and principalities!
Shall we not go on to victory?
For the gospel is restored
With good news to all creation
Of the coming of the Lord!

How Glorious Is the Voice of God

Music by Merrill Jenson
Text based on Doctrine and Covenants 121, 122

Suffering of the Saints

I feel so alone here in jail at Liberty,
Reflecting on my plight, deep in despair.
How can I help to ease all the suffering
That the saints have had to bear?

Their oppressions and sorrows are great,
How can I, then, protect them from their fate?
Their spirits are strong in their grief,
They remain firm in their belief.

There are promises made if we serve righteously
Great will be our reward.
Faith in God will give us strength,
And blessings will come if we remain true.

Their oppressions and sorrows are great,
How can I, then, protect them from their fate?
Their spirits are strong in their grief,
They remain firm in their belief.

My soul is grieving from those who suffer.
What wilt thou have me do?

O God, Where Art Thou?

O God, where art Thou?
And where is the pavilion that covereth Thy hiding place?
How long shall Thy hand be stayed,
And Thine eye, yea Thy pure eye,
Behold from the heavens the wrongs of Thy people,
And Thine ear be penetrated with their cries?
Remember Thy suffering saints,
Let Thine heart be softened,
Thy bowels be moved with compassion toward us.
How long shall Thy hand be stayed,
Thine eye, yea Thy pure eye,
Behold from the heavens the wrongs of Thy people,
Hear their cries.
How long shall they suffer these wrongs and oppressions,
Before Thine heart shall be softened toward them?
O Lord the Almighty God,
Maker of heaven and earth,
Stretch forth Thy hand,
Let Thy pavilion be taken up.
Avenge us our wrongs!

Peace Be unto Thy Soul

Peace be unto thy soul, my son,
Peace be unto thy soul.
Thine adversity and thine affliction
Shall be but a small moment.

If thou endure it well,
God shall exalt thee on high;
Thou shalt triumph over all thy foes.
Thy friends do stand by thee.

Let thy bowels be full of charity toward all men,
Let virtue garnish thy thoughts unceasingly.
Then let thy confidence wax strong,
In the presence of God.

Peace be unto thy soul, my son,
Peace be unto thy soul.
Thine adversity and thine affliction,
Shall be but a small moment.

And the doctrine of the priesthood shall distill upon thy soul,
As the dew from heav'n.
Peace be unto thy soul, my son,
Peace be unto thy soul.

Hold on Thy Way

If I were to be cast into the pit,
Or into the hands of murderers,
If a sentence of death were to pass upon me,
If I be cast into the deep,
If the billowing surge conspire against me,
If fierce winds become my enemy,
If the heavens do gather in blackness,
And all the elements combine to hedge up the way.

I know that all these things
Shall give me experience, shall be for my good,
The Son of Man hath descended below them all,
Am I greater than he?
I must hold on, hold on my way.

If I am to pass through tribulations,
If I am in perils by land or sea,
If I am accused with false accusations,
If my enemies do fall on me,
If my enemies tear me from the bosom
Of my wife and my children and those I love,
If the jaws of hell shall gape open
The mouth wide after me.

If I hold on my way, the priesthood shall remain with me,
For their bounds are set, they cannot pass.
My days are known, my years shall not be numbered less,
I fear not what man can do, for God shall be with me forever and ever.

Glory in Persecution

As for the perils which I am called to pass through,
They seem but a small thing to me.
God knoweth all these things, whether it be good or bad.
All these trials have become second nature to me.

I feel like Paul, to glory in tribulation,
For this day has the God of my fathers
Delivered me from them all!

Let all the saints rejoice,
Israel's God is their God, His reward is just.

Glad and Glorious Tidings
Lyrics adapted by Betsy Jenson

Behold the great day of the Lord is at hand.
And who can abide the day of His coming,
And who can stand when He appeareth?
Let the mountains shout for joy,
And all valleys cry aloud.
Let the seas and dry lands too,
Tell the wonders of our King,
Of our Eternal King!

And the rivers, brooks and streams
With all gladness now flow down.
Let the woods and all the trees,
Praise the Lord, o praise the Lord,
Our one Eternal King.

Let the sun and moon and stars
Sing together, shout for joy,
Let the children or our God,
Shout for joy, o shout for joy,
To our eternal King.

And let all creations now,
Praise His name, o praise His name.
And forever shout for joy,
And declare the holy name,
Of our Eternal King!

The Artists

Lawrence Vincent (tenor) is professor of music and director of opera at BYU's School of Music and has produced and/or directed such pieces as Mozart's *Cosi fan tutte* and *Die Zauberflöte*, Verdi's *La Traviata*, Pucinni's *Gianni Schicchi* and *La bohème*, and Bizet's *Carmen*. Dr. Vincent received his bachelor's deree in music education at BYU and master's in music at Northern Arizona University. In 1982 he completed his doctoral studies at the University of Michigan.

His professional career began in New York City with the Boris Goldovsky Opera Company and continued at the Michigan Opera Theatre. In 1987 he was offered a contract with the Vienna *Volksoper*, singing leading roles in operas and operettas. From 1991 to 1996 he was a member of the Vienna State Opera solo ensemble singing such roles as Tamino in *Die Zauberflöte*, Narraboth in *Salome*, and the Singer in *Der Rosenkavalier*. In 1994 he was awarded honorary Austirian citizenship for his outstanding contribution to the arts. Before moving to Europe he and his wife wrote, produced, and performed programs for the Colorado public schools to introduce young audiences to opera.

His solo concert tours have taken him to virtually all of Europe, Scandinavia, the Middle East, Asia, Africa, Australia, and throughout the United States. As a guest soloist he has sung leading roles in numerous opera and operetta productions in Germany, Switzerland, Austria, Luxembourg, Denmark, Japan, Hungary, the Czech Republic, and the United States. He has over 1,400 stage performances to his credit.

The concept for The Prophet Joseph Smith: Four Song Cycles began in 1997, shortly after my appointment to BYU. The first person with whom I officially spoke regarding the project was John Tanner; then chair of the Department of English. He agreed to write a set of poems for a text on the First Vision and I began looking for a composer who would be interested in setting the text to music. In the spring of 2005 Newell Dayley combined his compositional talent with John Tanner's beautiful verses and "A Voice of Gladness" was conceived.

After learning of this project Meredith Ryan Taylor presented me with a generous gift of five songs, "A Light That Shames the Noonday Sun" that frame the theme of the First Vision.

Two other composers contributed their masterful works. David H. Sargent received a grant from the Barlow Endowment for Music Composition joined with Gideon Burton to collaborate on "In Burning Vision: Sonnets of Joseph Smith." Composer Merrill Jenson's "How Glorious Is the Voice of God," focused on the marvelous revelations received by Joseph Smith while imprisoned in Liberty Jail.

Even though the composers and poets did not discuss their work with each other, it has been very interesting to see the parallels and contrasts in choice of text and style. It has been a rare honor for me to have worked so closely with these gifted men and I am certain that there will be something for every ear and heart to ponder on the bicentennial of the Prophet Joseph Smith's birth.

—Lawrence Vincent

Scott Holden (piano) enjoys an active career as soloist, chamber musician, and teacher. He holds music degrees from the University of Michigan, Manhattan School of Music, and The Juilliard School, where he was awarded the Horowitz Prize. In addition to his American studies, he also spent a year studying and performing in Budapest at the Liszt Academy where he was a Fulbright Scholar. He has performed widely in the United States, Canada, Mexico, England, Belgium, Holland, Italy, Germany, Austria, and Hungary. He released his first CD in 1996 which included works by Bach-Busoni, Schumann, Berg, and Martinů. His second CD is currently being recorded on Tantara Records, which will include several world-premiere recordings. The project stems from his lengthy and original research on the Russian-American composer Vernon Duke.

A prize winner in numerous piano competitions, his 1996 Carnegie Hall debut recital was a result of winning first prize in the 1996 Leschetizky International Piano Competition.

He has performed in Alice Tully Hall and the Kennedy Center among other venues, as well as broadcasted recitals on NPR and the CBC. Recent performances have taken him to Germany, Austria, England, Mexico, Canada, as well as many concerts in the United States. He has given many master classes at festivals and pedagogy workshops, and has taught courses at The Juilliard School and Manhattan School of Music. A long time resident of New York City, he and his family relocated to Utah in 2002 to accept a piano professorship at Brigham Young University. In addition to his teaching at BYU, he is also a member of the American Piano Quartet.

The Composers and Writers

M. Ryan Taylor is a composer/vocalist based in American Fork, Utah. As a composer his work has been performed by The Chicago Brass, The Timpanogos Chorale, The Utah Premiere Brass, and in various other settings including broadcasts of his opera *Abinadi* on BYU-TV as produced by BYU's School of Music. He has recently released three holiday album/songbook collections for children and families: *Thirteen for Halloween, Thanksgiving!* and *O Sing a Song of Bethlehem* on SongTonic.com. His other web site, ChoirWorks.com, primarily offers sacred choral music. M. Ryan is always interested in working with community, church and scholastic performing groups. For more information, visit http://MRyanTaylor.SongTonic.com.

The most difficult task for me in undertaking to write a new set of songs is in finding or creating texts that inspires music. When Dr. Vincent approached me with the idea of putting together a concert in honor of Joseph Smith's 200th birthday, I was glad for the opportunity but also a little daunted to tackle such a weighty subject for such a grand occasion. I knew I must give my best or not give at all.

From the beginning it was decided to do a set of songs on the First Vision of the Prophet. We reviewed some possible texts but it was difficult to pin something down that really inspired me. So I turned, as I often do, to study. I read and

re-read the Prophet's account of the First Vision as is contained in the Pearl of Great Price. I also read other written accounts of this wonderful event, using a concordance of the First Vision accounts that I found online. This was very helpful. In the end, I composed the texts for the first and fourth movements based on my studies.

My other source texts became James 1:5–6 and a passage from the *History of the Church*, "The Standard of Truth." This is a quote from the prophet that as a missionary I must have recited over a hundred times in district meetings and zone conferences. I felt this last text was a perfect summary of what was learned in the grove that wonderful day so long ago.

What was learned? If we are lacking in wisdom, if we have studied out a matter but cannot come to a solution, we can ask of God and He will answer our prayer through the Holy Ghost. It is this process that encompasses the test and standard of truth, a process that is a free gift and promise to us all.

—M. Ryan Taylor

David H. Sargent (composer) has been a faculty composer at Brigham Young University since 1976. He previously taught as a visiting assistant professor at the Eastman School of Music (1972–1975) and Ohio University (1975–1976).

He was the composer in residence at BYU from 1995 to 1998. In 1998 he received the Harold R. Laycock University Professorship for Music Composition—a five-year award. At the beginning of fall semester 2003, Dr. Sargent received his same professorship for another five years.

His music has been performed in many cities throughout the United States including; New York City, Rochester, Buffalo, and Jamestown (Chautauqua Music Festival), New York; College Park, Maryland; Greensboro, North Carolina; Philadelphia; Los Angeles; Kansas City (Kansas and Missouri); Cincinnati and Columbus, Ohio; Dallas and Austin, Texas. His music has also been performed in Germany, France, Denmark, Switzerland, Hungary, England, Wales, and South America.

To me, Joseph Smith's First Vision was and is the most phenomenal, amazing, remarkable, and unusual event ever to occur on earth. When Lawrence Vincent first approached me to compose a song cycle about the Prophet Joseph Smith, I experienced a wonderful feeling of excitement as well as some real concerns. For example, this being such a remarkable event and something very new to the world, I wondered what kind of harmonic vocabulary I could use to help me express the depth of my feelings, love, admiration, and gratitude for the Prophet. Another concern was choosing an appropriate text.

These and other concerns were resolved while closely studying and working with the individual texts within "In Burning Vision: Sonnets on Joseph Smith," written by Gideon Burton for this special occasion. I was challenged to write music that would, hopefully, help listeners better understand the power of the text as well as creating a proper spiritual atmosphere for each sonnet.

I am very grateful to the Barlow Endowment for Music Composition, Lawrence Vincent, Scott Holden, and Gideon Burton for creating this combined opportunity to pay tribute to such a man as Joseph Smith, the Prophet.

—David H. Sargent

Gideon O. Burton (writer), a native of Salt Lake City, is an assistant professor of English at BYU where he has taught Renaissance literature, rhetoric, and Mormon literature since 1994. He received his PhD from the University of Southern California where his studies focused on the creative methods used by Shakespeare and his contemporaries. He currently serves as associate editor of *BYU Studies* where he recently published "Mormons, Opera, and Mozart." He has authored and maintains two academic web sites on Silva Rhetoricae: The Forest of Rhetoric, and the Mormon Literature Database. Most recently he has published a book (with Monica Blume) on the subject of adoption, *For the Love of a Child: The Journey of Adoption.*

In 1967 President Spencer W. Kimball expressed his yearning "for someone to do justice in recording in song and story and painting and sculpture the story of the restoration." As I teach students about Mormon literature and art, I try to pass on to the next generation President Kimball's gospel vision of the arts, along with Orson Whitney's exuberant prediction from 1888, "We will yet have Miltons and Shakespeares of our own." As Latter-day Saints we have unparalleled subject matter for artistic expression—the magnificent events, truths, and heroes of the Restoration. As we couple these subjects with the best artistic forms of expression we find new grounds for appreciating the gifts that God has given us through the Prophet Joseph Smith. This was my experience while composing "In Burning Vision: Sonnets on Joseph Smith." The compressed and formal nature of the sonnet makes it a difficult form, but I compare this to the concision and craft required by Book of Mormon authors to etch their sacred reflections, or to the great spiritual and literary effort required by Joseph Smith to translate and publish scripture. Neither poetry nor music is scripture, but like scripture these artistic forms can be vehicles for training our attention upon the sustaining truths God has revealed. If just one image or musical phrase from these compositions prompts listeners to renew their faith or deepen their understanding, to feel more deeply things that deserve to be deeply felt concerning Joseph Smith's significance, then this artistic offering will have been worth every effort.

—Gideon O. Burton

K. Newell Dayley (composer) is professor of music at Brigham Young University. He has taught trumpet, music theory, orchestration, film scoring, and music business classes; served as conductor of the Symphonic Band, Wind Symphony, and Symphony Orchestra; and was originator and director of the award-winning jazz ensemble, Synthesis. Dr. Dayley has also served in a number of administrative assignments at BYU, including dean of the College of Fine Arts and Communications, chair of the Department of Music, associate dean of the College of Fine Arts and Communications, and associate dean of General Education and Honors. He currently serves as associate academic vice president for undergraduate studies. He has received numerous awards and commendations for his work as a composer, teacher, and arts administrator and serves as vice chair of the board of directors of the Utah Arts Council.

As a performer Dr. Dayley has been a member of the Utah Symphony, a soloist with the Mormon Tabernacle Choir, and a member of professional ensembles such as Brassworks Quintet. As a composer he may be best known for a number of sacred songs, hymns,

and choral settings, including "Lord, I Would Follow Thee," "I Feel My Savior's Love," and "Faith In Every Footstep," that are widely used in The Church of Jesus Christ of Latter-day Saints. He has also composed a number of large-scale works, such as *Immanuel*, an oratorio for chorus, soloists and orchestra that was commissioned and premiered by BYU–Idaho several years ago.

John Tanner's insightful text has lead me to contemplate Joseph Smith's message and mission, his prayerful struggle and marvelous vision, his powerful witness of Jesus Christ, and the joy that causes all creation to sing his praise. The music reflects this contemplation as a means for the singer to illustrate and illuminate the text and its meaning. The music's simplicity and style are intended to underscore the universality that characterized the Prophet Joseph's life and work.

—K. Newell Dayley

John S. Tanner (writer) received his BA in English from BYU in 1974 (magna cum laude and Highest Honors), and his PhD from the University of California Berkeley in 1980. He taught at Florida State University before coming to BYU and has also been a Senior Fulbright Lecturer in Brazil.

A recipient of several major BYU teaching awards, Dr. Tanner has served in many capacities at the university. A BYU professor of English, Dr. Tanner recently served as chair of the Department of English. From 1992 to 1998 he was BYU's associate academic vice president for the undergraduate and international areas. As an associate academic vice president he was instrumental in streamlining BYU's curriculum to help students graduate in a more timely manner. During his tenure, he also unveiled BYU's Freshman Academy and was instrumental in developing the Aims of a BYU Education document and BYU's policy on academic freedom. He was appointed academic vice president June 1, 2004.

President Tanner's scholarly specializations include both Renaissance and religious literature. His book *Anxiety in Eden* (Oxford Press) won the James Holly Hanford Prize from the Milton Society of America as the best work of 1992. He has published and spoken widely on religion and literature, specializing in the works of John Milton. In addition, he has written a number of essays on education and on LDS themes. His LDS publications include a hymn in the LDS hymnal.

As we approached the celebration of the 200th birthday of Joseph Smith, I longed to do something that would be a fitting tribute for the prophet of the Restoration. I was so delighted with the opportunity to participate in the song cycle by composing this poetic text. The text is based on Joseph Smith's experiences and often in his own lyrical language. My segment of the song cycle focuses on Joseph's witness of the Savior which truly became the "song of gladness" from his initial vision in the grove to his testimony of the Savior that he recorded as an adult (D&C 76) in Kirtland, Ohio, culminating in his testimony in Nauvoo of the message of the temple for the living and the dead in all generations (D&C 128). I was grateful to be able to work with Newell Dayley who has provided the musical setting that brings out the messages of this text. We both are honored to pay tribute to this mighty prophet of the Restoration.

—John S. Tanner

Merrill Jenson (composer) is an award-winning freelance composer, conductor, arranger, and music producer. In his 28 years as a composer, his credits include 27 feature-length scores, five large-screen IMAX films, 12 large-scale multi-media production, more than 50 television and video tape productions, and the award-winning LDS Church Home Front television and radio commercials.

In March 2003 Mr. Jenson's "Viking Saga," premiered at Carnegie Hall by the UVSC Philharmonic Orchestra. His most noted films include the critically acclaimed *Windwalker,* that was considered for an Academy Award for best musical score; *The Testaments: Of One Fold and One Shepherd;* and *Legacy.*

Mr. Jenson has conducted the London National Philharmonic on 26 productions, the Northwest Symphony for a recording for *Finding Faith in Christ,* and the City of Prague Philharmonia for a recording of his album *High on a Mountain Top.* He has produced more than 60 record, including two Mormon Tabernacle Choir Christmas albums, *Noel* and *This Is Christmas.* His *Christmas Is Just the Beginning*, featuring Roma Downey and Gladys Knight, was performed in the Tabernacle Choir's Christmas 2000 concert. He and fellow collaborator Doug Stewart opened a new musical, *Segue la Voce.* BYU–Idaho commissioned his oratorio, *Come unto Christ—The Conversion of Alma the Younger.* Most recently he conducted the Tabernacle Choir and the Orchestra at Temple Square for two new films for the LDS Church.

His films and commercials have received many awards including a CLIO, seven CINE Golden Eagles, two Emmys, and three Gold Camera Awards. He is an honorary member of the Miklos Rosa Music Society and was the Composers Guild's Composer of the Year in 1984.

A native of Richfield, Utah, Merrill Jenson graduated from Brigham Young University with a degree in music composition and served an LDS Church mission to Norway.

I was thrilled with the invitation from Lawrence Vincent to compose a song cycle on the Prophet Joseph Smith. To compose for his golden tenor voice was exciting. To write about the Prophet Joseph was daunting.

Many have said that the Liberty Jail experience defined and molded Joseph as a prophet. This is where he grew in resolve to stay the course and serve the Lord with all his heart. For me, the Prophet Joseph's plea, "O God, where art thou?" (D&C 121:1) has been a powerful example of humility from a man with such great understanding of man's purpose and mission. His plea came after several months confined in a darkened basement room at Liberty Jail. Joseph Smith's experience there became the stimulus for this song cycle.

It was my desire to show the growth of the Prophet through this dreadful experience. My goal was to compose songs that used text directly from the scriptures so as they would be instantly be recognizable. Musically, I wanted to compose dramatically, a series of events, each illustrating progression from the Prophet's experience of despair and later comfort in Liberty Jail. I hoped to have the music lift in spirit at the resolve of overcoming adversity. Then, in conclusion, I endeavored to have the music rise to a level of joy and gladness as the Prophet sings, ". . . And for ever shout for joy . . . of our Eternal King!"

From the Lord's words of comfort to Joseph, "Peace be unto thy soul," (D&C 121:7) to declaring, "Hold on thy way . . . thy days are known . . . and shall not be numbered less" (D&C 122:9), this great man will forever be the guiding light to me of faith, hope, and trust.

—Merrill Jenson